MMMOI-P1849

SALE NUMBER 53

FREE PUBLIC EXHIBITION

From Saturday, October 15, to Time of Sale
Weekdays 9 to 5:30 · Sunday 2 to 5

PUBLIC SALE

Tuesday, October 18, at 8:15 p. m.
Wednesday, October 19, at 2 and 8:15 p. m.
Thursday, October 20, at 2 and 8:15 p. m.
Friday, October 21, at 2 p. m.
Saturday, October 22, at 2 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

742 FIFTH AVENUE · NEW YORK

Northwest Corner of 57th Street

· · ·

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET · H. E. RUSSELL, JR

1938

Public Sale of the Contents of
9 Lexington Avenue, New York

Furniture and Furnishings from the estate of the late ERSKINE HEWITT contained in the residence at 9 Lexington Avenue, New York, will be dispersed at public sale on the premises Wednesday and Thursday, November 9 and 10. The contents of the residence will be on exhibition to the public Monday and Tuesday, November 7 and 8, from 10 a.m. to 5 p.m.

Catalogue in Preparation

MAR 27 1939
Anal. Sm 5/7/39

The Erskine Hewitt Collection

FINE EARLY AMERICAN MINIATURES AND PAINTINGS

Rare Historical Bibelots and Decorations
Autographs, Original Drawings and Prints

MARBLE BUSTS OF FRANKLIN, WASHINGTON
HAMILTON, AND JOHN MARSHALL

ENGLISH, AMERICAN AND FRENCH
XVIII AND EARLY XIX CENTURY FURNITURE

GEORGIAN SILVER · PORCELAINS · RUGS

A Magnificent Brussels XVIII Century Teniers Tapestry
'The Kermesse'

Public Sale
October 18, 19, 20, 21, and 22
By Order of Norvin H. Green, *Executor*

PARKE-BERNET GALLERIES · INC
NEW YORK · 1938

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The Metropolitan Museum of Art

https://archive.org/details/erskinehewittcol00park

BIOGRAPHICAL MEMOIR

ERSKINE HEWITT (1871-1938) was the son of the late Mayor Abram S. Hewitt of New York and the grandson of the philanthropist Peter Cooper; he was graduated from Princeton, and in law from New York University, and was attaché in the United States Embassy in London in 1897. During the Spanish-American War he became Captain and Assistant Adjutant-General on the staff of General J. H. Wilson; and was subsequently associated with the iron foundries of his father and grandfather, later merged into the U. S. Steel Corporation. For more than forty years he was widely known as a connoisseur of Americana, and he amassed probably the finest private collection of American miniatures in this country. He lent freely from his extensive collections to the museums of New York, Brooklyn, and Philadelphia, and interested himself particularly in the work of the Museum of the City of New York and the New York Historical Society. It may be added that he was for many years a valued friend and client of the present heads of these Galleries.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN THE U. S. A.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of the sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof; and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. In addition to the purchase price, the buyer will be required to pay the New York City sales tax, unless the buyer is exempt from the payment thereof.

12. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

13. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

14. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY HIRAM H. PARKE, OTTO BERNET, AND H. E. RUSSELL, JR

PARKE-BERNET GALLERIES · INC

742 FIFTH AVENUE · NEW YORK

Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE · *President*

OTTO BERNET · *Vice-President* ARTHUR SWANN · *Vice-President*

ORDER OF SALE

FIRST SESSION

Tuesday Evening, October Eighteenth

Autographs Letters and Documents, Books, Maps, Original Drawings, Allegorical Prints, Broadsides, Relics, etc. 1- 165

SECOND SESSION

Wednesday Afternoon, October Nineteenth

Silver and Silver-plated ware 166- 208

Meissen, Wedgwood, Sèvres and Other European Porcelains and Faïence, Oriental Lowestoft 209- 293

Georgian, Early American, and Other Old Silver and Sheffield Plate 294- 366

Genoese Velvets, Damasks, and Embroideries 367- 376

THIRD SESSION

Wednesday Evening, October Nineteenth

Paintings and Watercolors (Including an Extensive Collection of Views with Many from the Hudson River Port Folio) Lithographs by Currier & Ives, etc. 377- 534

FOURTH SESSION

Thursday Afternoon, October Twentieth

Drawings 535- 579

Pastels and Paintings 580- 598

French and Italian Furniture, Sculptures and Decorations 599- 693

Oriental and Aubusson Rugs 694- 703

French and Italian Furniture and Decorations (Concluded) 704- 731

FIFTH SESSION

Thursday Evening, October Twentieth

Paintings of the American School	732- 789
Paintings of Foreign Schools	790- 811

SIXTH SESSION

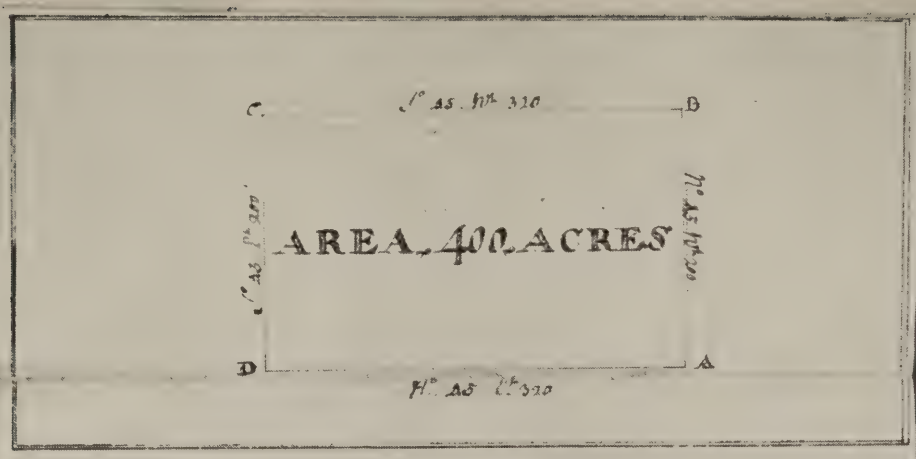
Friday Afternoon, October Twenty-first

Early American Miniatures	812- 922
Watches, Nécessaires and Other Bibelots	923- 934
Japanese Inro, Tobacco Pouches, and Lacquer Boxes	935- 940
English, Dutch, and American Furniture and Decorations	941- 982
Tapestries	983- 984
English and American Furniture (Concluded)	985- 998

SEVENTH AND LAST SESSION

Saturday Afternoon, October Twenty-second

Early American Miniatures and Drawings	999-1088
Historical American Association Items and Other Bibelots	1089-1123
Historical American Portrait Busts	1124-1137
Early American Furniture and Decorations	1138-1190



Pursuant to a Warrant from the Proprietors Office to me directed I have surveyed for Capt. Mel George Revil of Prince William County a certain Tract of waste and ungranted Land Situate in Frederick County and on the head of Pinnemaine Marsh Beginning at a Walnut Corner to Morris's Patent extended thence N. W. Two hundred poles to a spanish Oak on a Ridge of Rocks thence S. W. Three hundred and twenty poles to two red Oak Saplins on the N. side Dan's Run Road thence S. E. Two hundred poles to three red Oak Saplins thence N. E. 192 poles to Morris's Corner thence three hundred and twenty poles to the Beginning Containing Four hundred Acres this 30th day of Oct. 1750

Thomas Hampton }
Richard Hampton } Ex

by H. Washington

Francis Carney Mr.

[NUMBER 150]

FIRST SESSION

Tuesday, October 18, 1938, at 8:15

CATALOGUE NUMBERS 1 TO 165 INCLUSIVE

AUTOGRAPH LETTERS AND DOCUMENTS BOOKS, MAPS, ORIGINAL DRAWINGS ALLEGORICAL PRINTS, BROADSIDES, RELICS, etc.

1. ADAMS, ABIGAIL. A. L. s. *"Abigail Adams"*. 3 pp., 4to, Quincy, February 23, 1813. To William S. Smith at St. Petersburg, Russia. Framed.

A FINE LETTER written to her grandson, regarding the war of 1812. Reads in part as follows: *". . . I regret your absence from your country where the aid of all good citizens is wanted either in the field or upon the ocean, but I have cause for greater regret that a nation which ought in all good policy to be our friend, should by her usurpations and injustice, compel our government to take up arms against her . . . Hull, Jones, Decatur and Bainbridge have redeemed our country from disgrace . . . After the capture & destruction of the British frigate Guerriere by Commodore Hull in the frigate Constitution, a naval ball was given to him at Washington . . . after the dancing commenced a messinger announced that young Hamilton . . . had arrived bearing with him the flag of the British frigate Macedonian, captured by Commodore Decatur . . ."*

12 50

2. ADAMS, JOHN. L. MASSARD. Original Pencil Bust Portrait of John Adams, three-quarter view. 4¾ by 4 inches. Framed.

3 -

3. ADAMS, JOHN QUINCY. Two Autograph Manuscript Poems. The first is entitled *"To Elliott Cresson"*. Signed in full and dated *"John Quincy Adams, Meridian Hill, Washington, 29 April* 1829". The second poem is entitled *"Horace to Licinius Imitated"*. Unsigned, but dated "29 *April* 1829" ❖ Autograph Poem Untitled but signed and dated: *"J. K. Paulding, New York, 3rd Sept.* 1829". Together 4 pp., 4to. Accompanied by typewritten transcripts and 2 engraved portraits of Adams. In a quarter red morocco slip case.

20 -

The first poem comprises 3 stanzas of 8 lines each. The second poem comprises 6 stanzas of 6 lines each. The third poem comprises 26 lines.

Paulding's poem opens with the following couplet:

"Adams! as thus thy spritely lines I trace
Thy sense refin'd, thy gay good humoured grace . . ."

4. AMERICAN ALLEGORICAL PRINT. "To Those who wish to Sheathe the Desolating Sword of War. 'America' And, to Restore the Blessings of Peace and Amity, to a divided People. This Plate is most respectfully, Addressed." STIPPLE, PRINTED IN BROWN. R. E. Pine pinxt. 1778. Joseph Strutt sculp. Published according to Act of Parliament, October the 6th 1781 by R. E. Pine Albemarle Street London. Large oblong folio. In an old frame.

10 -

A RARE AND DECORATIVE PRINT. On the back of the stretcher is the painted key to the print, together with original label of Dearborn, an early Boston frame maker.

[*AMERICAN ALLEGORICAL PRINT, Continued*]

5. —— America Guided by Wisdom. Drawn by John J. Barralett. Engraved by B. Tanner, n.p., n.d. Large oblong folio; lower margin slightly stained and two small repairs. In an old gilt frame.

7.50

6. —— The Tea-Tax-Tempest, or the Anglo-American Revolution. Engraved by Carl Guttenberg. Augsburg, July 1829. Oblong folio. Framed.

10-

7. AMERICAN AUTOGRAPHS. A. L. s. by Albert Gallatin. 4 pp., 4to. New York, June 1, 1816. To Robert Alexander ❖ A. L. s. by Nicholas Biddle, 1 p., 4to. Phila., July 29, 1836 ❖ D. s. by William Seward, 1 p., folio. [Wash.] April 7, 1861, with portrait. Together 4 pieces. In three frames.

5-

8. —— A group of 15 A. L. s. and L. s. by William Hawxhurst, Sarah Hawxhurst, and William Denning. 17 pp., folio, 4to, and 12mo, New York, 1758-1766.

17.00

Regarding commerce in metal, particularly anchors. Accompanying the above are several photographs, facsimiles, and other illustrations.

9. AMERICAN AUTOGRAPHS OF THE REVOLUTIONARY PERIOD. A group of 17 autographs and documents signed by American Public Men. 22 pp., various sizes, places, and dates.

17.00

A FINE GROUP including autographs of Alexander Sterling, Major-General in the American Revolution; John Beatty, member of the Continental Congress from New Jersey; Col. John Lawrence, aide to Washington [A. L. s.]; William Livingston, member of the Continental Congress from New Jersey, and Robert Morris, member of the Continental Congress from New Jersey.

10. AMERICAN HISTORY, etc. The Crisis of the Revolution (Abbatt), N. Y., 1899, *one of* 250 *copies, signed by the author* ❖ The Story of an Old Farm (Mellick), Somerville, 1889 ❖ The News' History of Passaic [Passaic] 1899 ❖ The London Company of Virginia, N. Y., 1908, *one of* 300 *copies* ❖ Washington in Domestic Life (Rush), Phila., 1857. Together 5 vols., 4to to 8vo, cloth and half morocco.

37.00

11. AMERICAN REVOLUTION. Charles Lee, Esq. ❖ Major General John Sullivan. MEZZOTINT PORTRAITS, after paintings by Thomlinson. Published . . . Oct. 1775 and by Thos. Hart, August, 1776. Together 2 pieces, folio. Each framed.

20-

GOOD IMPRESSIONS, with inscriptions. From the Ophir Hall collection.

12. —— A collection of A. L. s., D. s., etc. relating to the American Revolution. About 57 pieces, folio and smaller.

AN IMPORTANT AND INTERESTING COLLECTION, including a D. s. by Lord Stirling, a pass by General Samuel Birch, commanding at New York City, for Robert Morris to visit the city in May, 1783; A. L. s. by Col. Ed. Harrington, defending one of his officers for assaulting a citizen.

About twenty rough draft A. L. by Judge Robert Morris telling of Tory activities, the loss of men from New Jersey who enlisted with the enemy; to Governor Clinton protesting against seizure of the property of a New Jersey citizen while passing through New York; finance of the country and army; several about distressed wives and widows, and one asking for a pardon for Joseph Stockton Nicholson, an idiot who had been convicted of high treason; to Judge Fell on his exchange and liberation from a New York prison; etc.

Other letters are by General William Malcolm; General James Ewing; James Fairlee, aide to Steuben; Dr. John Cochran, Director General of hospitals; General Jacob Morton; General Joseph Bloomfield, Governor of New Jersey; General John Armstrong; Joseph Reed, Governor of Pennsylvania.

75-

Many letters have a strong human interest. John Joost Zabrisky pleads for his father's exchange; Elizabeth Graham writes of her losses in New York City while it was occupied by the enemy; Robert Hoops informs of a family trading with the enemy; Nathaniel Scudder writes that the militia are waiting for orders to arrest disaffected persons; and Anthony White writes of the evacuation of New York.

13. —— The Habeas Corpus, or The Wild Geese flying away with Fox to America. Pubd. by J. Barrow, August 27, 1782. COPPERPLATE ENGRAVING. Oblong small folio; slightly trimmed. Framed.

11-

The fox is a personification of Charles James Fox who supported the cause of the American colonies in Parliament during the revolution.

14. —— Manuscript Military Map from Newburgh to the New Jersey line and from the Hudson River to Chester and Ringwood, copied from a survey made by Robert Erskine for Major General Lord Stirling in 1778 and 1779. Small folio. Framed between glass.

An interesting map locating all the then known roads, lakes, taverns, iron mines, and many of the houses by name.

17.00

15. —— ORIGINAL PEN-AND-INK DRAWING of the Winter Quarters of General Stark's Brigade at Morristown, New Jersey, naming the location of the regiments and the occupants of the officers' quarters. Size, 7¼ by 14¾ inches, mounted and inlaid. [Morristown, 1780.]

AN UNUSUAL PICTORIAL RECORD OF THE AMERICAN REVOLUTION. James Thacher was one of the doctors of Stark's brigade during the winter of 1779 and 1780, and in his *Military Journal* gives an excellent account of the building of this log hut cantonment, even mentioning the hut which he occupied as described in the drawing; it is possible that Thacher himself made the drawing. It was certainly made by one of the occupants of the cantonment.

105-

CONTEMPORARY DRAWINGS OF SUCH HISTORICAL INTEREST ARE EXCEEDINGLY RARE.

From the Dr. Roderick Terry Collection.

[*AMERICAN REVOLUTION, Continued*]

16. —— Morristown, New Jersey. Receipt Book containing nearly Five Hundred Autographs of Officers and Soldiers on the American Revolution, while at Morristown, New Jersey, from January 31 to July 15, 1780. Small folio, sewed, loose in a Louis Phillippe morocco binding, with a different title in gilt on back. [Morristown, 1780]

An important item.

This is the receipt book kept by Colonel James Abiel, Deputy Quarter-Master General in the American Revolutionary Army. Among the signatures are those of Roger Alden (Aide de Camp to General Greene), Colonel Clement Biddle, Elias Boudinot, Reverend James Caldwell, Major Thomas Church, Lieutenant Colonel William Colfax, Colonel Philip Cortlandt, Lieutenant Colonel Dubuyson (Aide to De Kalb), Bildad Edwards (General Washington's Steward), Lieutenant Colonel Samuel Hay, General Henry Knox, Colonel James Livingston, Governor William Livingston, Lewis Morris (Aide de Camp to General Greene), Colonel M. Ogden (New Jersey Regiment), Major A. Washington, and others. Contains many entries of supplies for the army.

From the William Nelson Collection.

65-

17. —— Battle of Concord. Broadside, 1775. "A Bloody Butchery by the British Troops . . . Being the Particulars of the Victorious Battle fought at and near Concord . . . between Two Thousand Regular Troops, belonging to his Britannic Majesty, and a few Hundred Provincial Troops, belonging to the Province of Massachusetts-Bay . . . greatly in the favor of the latter . . . published in this cheap form . . . as a perpetual memorial . . . on which, perhaps, may depend the future Freedom and Greatness of the Common-wealth of America . . ." Large folio; mounted, torn at folds and at edges, several letters missing, some of which have been supplied in manuscript. Sold with all faults and not returnable. Framed.

Salem: Printed and Sold by E. Russell [1775]

Excessively rare. An item of great historical importance, being the first authentic account of the battle printed in broadside form, and the first in which the name "Common-wealth of America" appears.

At the top of the broadside are forty coffins and the whole appears within mourning borders. The names of the fallen appear above the coffins.

50-

18. —— Portraits of the Generals, Ministers, Magistrates, Members of Congress, and others, Who have rendered themselves Illustrious in the Revolution of the United States of North America. 12 *portraits drawn from the life, By M. Dusimitier, painter, And member of the Philosophical Society of Philadelphia, and engraved by the most eminent artists in London.* 4to, unbound.

London: Published by R. Willinson, 1783

A fine series. Comprises stipple portraits of Washington, Laurens, Jay, Thomson, Steuben, Gates, and others.

75

19. AMERICAN REVOLUTIONARY PERIOD. Paterson Lottery Ticket. Paterson, *circa* 1793 ❖ Paper currency for one shilling, sixpence issued by the Colony of New Jersey, March 25, 1776; *with the signature of John Hart, signer from New Jersey* ❖ Gazette de France. 4 pp., 4to. August 12, 1765. Together 3 pieces, framed.

6-

20. AUTOGRAPH LETTERS, &c. A collection of 27 Letters, Receipts, Demand Notes, etc.; one document; one promissory note. Together 29 pieces, various sizes, places, and dates.

Includes autographs of John Troup; Nathaniel Pendleton; Robert L. Hooper and his son, Robert L. Hooper; Garret D. Wall; Peter S. Du Ponceau; Joshua Edwards; Gulian Ludlow; and Josiah Hornblower.

5-

21. AUTOGRAPHS. D. s. by Robert Morris (Signer of the Declaration of Independence), 1 p., folio. Phila., June 10, 1795. Indorsement on note of John Nicholson for $4,000 dollars. The protest paper is attached. Framed ❖ A. L. s. by Thomas Cooper, 3 pp., folio. N. Y., July 20, 1804; two thirds defective ❖ L. s. by the French Minister of Finance, 1 p., folio. Paris, February 18, 1810. Together 3 pieces.

3-

22. —— D. s. by George Clinton, 1 p., oblong 4to, with seal. Albany, January 15, 1803; mounted ❖ A. L. s. by Lewis Condict, 1 p., 4to. Morristown, April 15, 1836 ❖ D. s. by John Sloat, 1 p., folio. Paterson, December 30, 1833 ❖ and other autographs, etc. Together about 35 pieces.

10-

23. —— etc. A. L. s. by Bushrod Washington, 1 p., small 4to. Mount Vernon, November 30, 1824. To Samuel Bayard ❖ D. s. by James Grant, British General in the Revolution, 1 p., narrow 12mo. N. p., November 30, 1776. Certificate of allegiance of a New Jersey Farmer ❖ Army Pass to Senator William P. Fessenden, signed by General Winfield Scott, 1 p., small 4to. Wash., July 20, 1861 ❖ and 3 other printed pieces. Together 6 pieces. In four frames.

10-

24. AUTOGRAPHS OF THE REVOLUTONARY PERIOD. A group of autographs and documents of American Public Men. Together 16 pieces, various sizes, places, and dates.

A fine group including autographs of James Madison; Gen. Chas. C. Pinckney, signer of the Constitution from South Carolina; John Stevens, John Neilson, William Burnet, all members of the Continental Congress from New Jersey; John Bayard, member of the Continental Congress from Pennsylvania; and Col. Timothy Pickering, Secretary of State under Washington and Adams.

15-

25. BALTIMORE AND OHIO RAILROAD. Exciting Trial of Speed between Mr. Cooper's Locomotive "Tom Thumb" and one of Stockton & Stokes' Horse-Cars". *Engraving.* Oblong narrow folio. Framed.

The trial took place on the Baltimore and Ohio Rail-Road, on the 28th August, 1830. The sketch represents the moment the engine overtook and passed the horse-car, the passengers filled with excitement.

27.50

26. BARBER, FRANCIS. A. L. s. *"F. Barber"*. 2½ pp., small folio, Pompton, February 10, 1781. To Colonel Dayton. Framed.

A MAGNIFICENT WAR LETTER, REFERRING TO GENERAL WASHINGTON, reading in part as follows: *"With this I find a letter from His Excellency General Washington . . . & one for Col. Frelinghousen . . . At that same time the above letters came to hand I received a letter addressed to the comg officer of the brigade with orders to march to the huts near Morristown after posting a captain's command at Sidman's Lane and another at Pompton or Ridgewood . . . The General, in a letter which I this day received from him, acknowledges the receipt of the arrangement of the Brigade . . . Col. Ogden was present . . . On many accounts I am happy the brigade is ordered to Morristown . . . I represented to the General the necessity of a General officer's taking the command until your health would admit your joining the brigade"*.

From the Arthur P. Howard collection.

20-

27. BARLOW JOEL. The Columbiad. A Poem. *Portrait by Robert Fulton, and* 11 *plates by Smirke.* 2 vols., 4to, full green polished morocco, gilt backs, gilt edges, by MATTHEWS; hinges and edges of one vol. slightly rubbed. Philadelphia, 1807

FIRST EDITION. Printed at the expense of Robert Fulton, to whom it is dedicated. EXTRA-ILLUSTRATED AND EXTENDED FROM ONE VOLUME TO TWO by the insertion of about 83 fine engraved portraits and views of American historical interest. The plates include portraits of General Washington, F. Pizarro, Benedict Arnold, Nathaniel Greene, Anthony Wayne, General Putnam, Sir Henry Clinton, and others, including a rare portrait of Nathaniel Greene by Chevillet, after Peale. A number of these portraits are scarce.

Among the views are "The Surrender of Earl Cornwallis", "Battle of Eutaw Springs", "Boston Common", "Southwest View of the City of New York", "View of the Attacks on Bunker's Hill", "A View of Hell Gate", "Lake George", and others, all quite scarce. An autograph check by the author is also inserted.

With the Ogden Goelet bookplate.

17.

28. BARTLETT, W. H. American Scenery; or, Land, Lake, and River. The Literary Department by N. P. Willis. *Numerous fine engravings of American views, from drawings by W. H. Bartlett.* 2 vols. in one, 4to, half red morocco, gilt edges; writing on one fly-leaf. London, n. d.

8-

29. BILL OF FARE of a Dinner Given by the Citizens of Chillicothe and its vicinity, in honor of the Guest of Ohio, Gov. Dewitt Clinton, of N. York. *Printed as a broadside within a decorative border of type-ornaments.* Framed. Chillicothe, 1825

The dinner was given at Madeira's Hotel on July 25, 1825.

5-

30. BRADDOCK, EDWARD. L. s. *"E. Braddock"*. 1 p., small 4to, Williamsburg, February 28, 1755. Framed.

A rare autograph signature of Braddock, British General in Command of Forces against the French. This was written a few days after his arrival in America to take command of the ill-fated "Braddock's Expedition" in which Washington served as his aide-de-camp. Braddock asks that some place be provided between Annapolis and Alexandria where horses may be always in readiness to carry forward dispatches, this being of the *"greatest importance for the success of our intended attempt . . ."*

2-

31. BRITISH FORCES IN THE AMERICAN REVOLUTION. BROADSIDE. The British Downfall. *With three woodcuts at the top, a portrait, a hanging scene, and an Indian warrior.* Small folio, stained and torn. Framed. N.p., *circa* 1778

7-

VERY RARE BROADSIDE POEM reciting the defeats sustained by the British around Boston and New York in the early part of the Revolutionary War, mentioning General Gage.

32. BUCHANAN, JAMES. A. L. s., one page, 4to, Lancaster, November 8, 1842. To Mrs. Mary Harrison.

5-

A FINE LETTER CHARACTERISTIC OF BUCHANAN'S HUMOR: *"I thank you for the umbrella; but if you had been a just lady, you would have sent me one linen shirt, one muslin cravat & one silk pocket handkerchief. These you caused me to lose by your winning ways & fascinating conversation; and you ought to indemnify me for the loss. If possible I may settle this account with you at Princeton before the meeting of Congress. . . ."*

33. —— A. L. s. *"James Buchanan"*. One page, 4to, Wheatland near Lancaster, July 1, 1851.

6-

AN INTERESTING LETTER in which a very fine sentiment is expressed regarding the Union. Reads in part as follows: *". . . Dear to us all by the glories of the past, the blessings of the present & the hopes of the future. If we & ours would enjoy it forever we must act upon the golden rule towards our Southern Sisters, & do unto them as we would they should do unto us . . ."*

34. BURR, AARON. Printed Senate Subpoena form for William Marshall, David and Edmund Randolph, John A. Chevalier, and others. One page, small 4to, Washington, December 24, 1804, with seals; damaged by fire. Strengthened by transparent gauze and framed.

9-

AN INTERESTING DOCUMENT regarding the impeachment of Samuel Chase, Justice of the Supreme Court. The document is filled out by Aaron Burr, Vice President of the United States and Samuel Otis, Secretary of the United States Senate. The latter's signature appears in two places. On one side of the document appears the report of the marshal who served the subpoena.

35. CALDECOTT, RANDOLPH. A group of five original watercolor drawings, each signed *"R. C."* 12mo and 16mo in size. Artistically matted and framed.

17.6

An amusing series. The first drawing depicts a young officer about to engage in a pistol duel. The second shows the participants bowing to each other. A lady of termagant appearance comes upon the scene in the third view. In the fourth the little officer drops his gun and in the fifth the woman lays a heavy hand upon his shoulder and appears to be dragging him off.

36. CAPTURE OF BANDA. Capture of the Island of Banda by Capt. Cole. 1810. Taken from the Dutch. ORIGINAL WATERCOLOR DRAWING. Oblong small folio.

6-

37. CARICATURE. The Royal Hunt; or a Prospect of the Year 1782. LINE ENGRAVING. Oblong folio. Framed.

9-

A number of boats and figures are depicted. On the right is a temple in ruins. Several of its supporting colums lie strewn and broken upon the ground. Some of the names appearing on the columns are America, Charlestown, and Martinique.

38. CHAIN ACROSS THE HUDSON. [JAMES CLINTON.] A. L. One page, West Point, May 2, 1778. To Major-General McDougall ❖ [On the verso:] A. L. s. *"J. Clinton"*. One page, May 2, 1778. To Colonel Hughes. Framed between two panes of glass.

The letter to General McDougall regards the chain across the Hudson which was placed there to prevent the British troops from sailing upstream to West Point. It begins as follows: *"The chain was drawn across the river the 30th ulto. and is a very fine one. . . ."* The word "copy" appears on each letter. James Clinton was Brigadier-General in the Revolutionary War.

39. CLAY, HENRY. Ashland, the Homestead of Henry Clay. Colored engraving. Drawn by James Hamilton, after Daguerreotypes taken on the spot by J. M. Hewitt. Engraved by J. Sartain. Published by F. Hegan, Louisville, Ky., 1853. Large oblong folio: a few small tears have been repaired. Framed.

40. —— Original Pen-and-Ink Drawing *by Pierre Morand.* Height of actual drawing 7¼; width, 4½ inches. Framed.

This sketch was made during the presidential campaign of 1844, and represents Henry Clay, on his passage through Cincinnati, undergoing a congratulatory buttonholing at the hands of Capt. Cromwell, the proprietor of the Broadway Hotel where this scene takes place. Accompanied by an explanatory A. L. s. by the artist.

41. —— ENGRAVING *by J. Sartain after G. Linen* ❖ George Washington. ENGRAVING *by J. Halpin after G. Stuart.* Together 2 pieces, folio. Small tear in one engraving. Framed.

42. [CLINTON, DE WITT.] A collection of 24 letters and documents addressed to, or relating to, De Witt Clinton. 61 pp., 4to, various places and dates; *one letter has the termination and signature in the handwriting of De Witt Clinton.*

43. COLORED AQUATINTS. ROBERT HAVELL. A Series of Picturesque Views of Noblemen's & Gentlemen's Seats. *Engraved title-page in color, and 20 colored aquatint plates, drawn by William Havell, engraved and aquatinted by Robert Havell.* Folio, original covers; back lacking, covers, plates, and text loose. [London 1814 etc.]

44. [COOPER, JAMES FENIMORE.] A pair of Original Watercolor Drawings in Sepia, one illustrating "The Deerslayer", the other, illustrating "The Spy". Height of actual drawings 11 by 10 inches. Placed within sunken medallions and framed. Mats slightly foxed.

A pair of exceedingly interesting watercolors by, or in the manner of, Darley.

45. CUSTIS, ELEANOR PARKE. An Engagement Book with Ivory covers. Inlaid on the obverse cover is a marine painting in miniature within a gilded metal fillet. Lined with light blue watered silk, with a pencil holder of leatherette. 3½ by 2⅛ inches. In a satin and velvet-lined black leather case.

30-

An interesting relic which once belonged to Eleanor Parke Custis, granddaughter of Martha Washington and ward of General Washington.

From the W. Lanier Washington collection.

46. DAYTON, JONATHAN. A. D. s. *"Jona. Dayton"*. One page, small folio, February 11, 1818 ❖ A. Receipt s. *"Jona. Dayton"*. N. P. [1791] ❖ A. L. s. *"Jona. Dayton"*. 2 pp., folio, Elizabethtown, November 7, 1811. Together 3 pieces.

3-

Dayton was a member of the Continental Congress from New Jersey. He was the twelfth member of the Federal Convention in 1787, who signed the Constitution.

47. DECORATIONS. PAUL ROUAIX. Dictionnaire des Arts Décoratifs. *Illustrated.* 2 vols., royal 8vo, half red morocco, gilt tops; slightly rubbed. Paris, n.d.

4-

48. DRAYTON, STEPHEN, member of the Georgia Revolutionary Council of Safety. A. L. s., 2 pp., folio. Sunbury, July 21, 1772. To John Houston.

AN EXTREMELY INTERESTING LETTER CONCERNING A BUSINESS TRANSACTION WITH THE FAMOUS BUTTON GWINNETT, in which Drayton accuses Gwinnett of not being a man of his word. This letter, to the leading lawyer of the Georgia bar, contains very valuable biographical details concerning the signer of the Declaration of Independence most famous for the rarity of his signature, about whom little is known. Gwinnett, born in England, had settled in Savannah and in 1765 he bought St. Catherine Island, off the coast of Georgia, and set up as a planter there. This was apparently not a profitable undertaking, and by 1769 he was so overwhelmed with debt that he mortgaged much of the island. One of the mortgages either for part of the island or for a smaller island adjacent to it, was apparently held by Drayton, a member of an old and distinguished South Carolina family, who had settled in Georgia.

10-

Gwinnett had apparently not observed his obligations to Drayton, and in this letter Drayton, calling him a *"man without principle"*, *"trifling, litigious, & not of his word"*, and *"capable of manoeuvring & taking every advantage"*, asks the lawyer to take the requisite legal steps to compel Gwinnett to perform his obligations. The matter apparently dragged for some time, since the Emmett Collection of the New York Public Library contains a similar letter from Drayton to Houston, written nearly a year later, and complaining of Gwinnett in the same manner. Curiously enough the transaction seems to have been terminated in 1774 by the payment BY DRAYTON TO GWINNETT of £500.

The two men seem to have been able at least to tolerate each other's presence, since both were members of the Council of Safety in 1776. At the end of that year, however, they were opponents in the Georgia assembly, when Drayton urged union between that State and his native State of South Carolina. The following year Gwinnett was killed in a duel and his short and little-known life thus came to an abrupt close.

49. ESTAING, CHARLES HECTOR, COUNT D'. A. L. s. *"Estaing"*. One page, small 4to, May 19, 1779. To the Count of Davot. In French. With engraved portrait and engraved view of the taking of the island of Granada. Together 3 pieces. Framed.

8-

This letter was written about the time of the capture of the island of Granada.

50. FENN, HARRY. Two original drawings in neutral watercolor of General Peleg Wadsworth's Mansions. The first measures 8¼ by 10⅝ inches; the second measures 4¾ by 10⅝ inches. Framed.

2-

Early homes of Longfellow. One drawing is signed with initials.

51. FLAG OF FORT SUMTER. Piece of the Original Flag of Fort Sumter, on which the first shots of the Civil War were fired. Mounted with a portrait and a cut signature of General Robert Anderson, who commanded at Fort Sumter; as well as an A. L. s. from Mrs. Robert Anderson, an engraved view and two small decorative flags. Framed.

145-

An excerpt from Mrs. Anderson's letter reads: *"I herewith enclose a piece of the Fort Sumter Flag which is now in the War Department here in Washington. Sophie C. Anderson"*.

From the Emanuel Hertz collection.

52. FLAG OF JOHN BARRY. The Flag of John Barry, "Father of the American Navy". About 13½ by 13½ inches. Defective. Framed.

65-

The flag displays an anchor surrounded by thirteen stars. Commodore Barry was a naval officer born in Wexford County, Ireland in 1745, and emigrated to America about 1760. Having obtained command of a United States frigate in 1776, he captured the British vessel Atalanta in May, 1781, and commanded the Alliance which conveyed La Fayette to France about the end of that year. This flag is believed to have flown on the Raleigh when Barry was captured. He escaped taking the flag with him. The flag was later given by Barry to his father confessor. It remained in the family of the priest until it was sold by one of them.

53. FOUR INDIAN KINGS, THE: Sa Ga Yeath qua Pieth Tow, King of the Maquas; Etow Oh Koam, King of the River Nation; Ho Nee Yeath Taw no Row, King of the Generethgarich; and, Tee Neen Ho Ga Row, Emperour of the Six Nations. I. Verelst Pinx[t]. J. Simon Fecit. Printed for Jon. Bowles & Son, at the Black Horse in Cornhill, London. Together 4 pieces, folio, each framed.

20-

A COMPLETE SET OF THESE RARE INDIAN PORTRAITS. Smith No. 84, second state. FINE IMPRESSIONS, IN ALMOST PERFECT CONDITION. One margin slightly frayed and a tiny hole repaired.

The four Chiefs were taken to England by General Schuyler in 1710 and presented to Queen Anne to plead the cause of the colonies against the French in America.

From the Eli B. Springs collection.

54. FRANKLIN, BENJAMIN. Bronze placque bust profile portrait. 4 inches in diameter ❖ Bust portrait, three-quarter view. UNCOLORED MEZZOTINT. G. Elias, Sculp. 1780 ❖ Indépendance des Etats-Unis. COLORED MEZZOTINT. Paris, n.d.; *French text beneath circular engraving*. Together 3 pieces, the engravings are 8vo in size, each framed, apparently trimmed.

10-

55. FURNITURE. Upwards of One Hundred New and Genteel Designs, being All the most approved Patterns of Household Furniture In the Present Taste. In 3 parts. *Illustrated with about* 350 *designs on* 120 *plates;* 2 plates wrongly numbered. 8vo, tan calf; hinges cracked, slightly rubbed. London *circa* 1760

27.50

THE RARE SECOND EDITION.

56. GEORGE III. D. s. *"George R.", "W. Pitt", "G. Grenville",* and *"Shelburne".* One page, folio [London], October 3, 1782. Framed.

8-

A warrant for payment of the Hessian troops used in America.

57. GREENE, NATHANAEL. A. L. s. *"Nath. Green".* 1 p., small folio, Ringwood, June 6, 1779. To Col. Ephraim Bowen. Framed.

9-

An interesting letter written as Quartermaster General of the Continental Army. Contains a significant reference to General Gates who had apparently objected to General Greene's sending his letters in care of Colonel Bowen.

58. HAMILTON, ALEXANDER. A. L. s. *"A. Hamilton".* One page, small 4to, n.p., n.d. To Colonel Hughes. Discolored, slight tear in former fold destroying two letters; neatly protected by transparent gauze.

52.50

This letter was addressed to Colonel, afterward General James Miles Hughes and reads in part as follows: *"Mrs. Hamilton begs me to assure you how much she is indebted to you for your obliging offer—She requests the favour of you to let the waggon, on its way to Albany, call upon a certain duchm(an) a tavern keeper at Rynbeck for some apples and cyder purchased by him for General Schuyler . . ."*

From the William Nelson collection.

59. HANCOCK, JOHN. A. D. s. *"John Hancock, Presidt".* 1 p., folio, April 18, 1777. Framed.

17.50

A REMARKABLY FINE SPECIMEN. The document is a permit for William Imclay to pass into the states of New York and Connecticut without molestation.

60. HARRIS, JOEL CHANDLER. Uncle Remus; His Songs and his Sayings. *Illustrated by Frederick S. Church and James H. Moser.* 12mo, original green cloth. New York, 1881

35-

A FINE COPY OF THE FIRST EDITION. FIRST ISSUE, without the press notices of the book in the advertisements at the end. Inscribed on the front fly-leaf: *"Sarah Cooper Hewitt* 1880."

One of the Merle Johnson "High Spots of American Literature".

61. HERIOT, GEORGE. Travels through the Canadas, containing a Description of the Picturesque Scenery . . . To which is subjoined a comparative View of the Manners and Customs of several of the Indian Nations of North and South America. *Colored map, engraving and* 21 *aquatint plates from drawings by the author;* offsets. 4to, contemporary calf; rehinged, and a few other cover defects. London, 1807

25-

FIRST EDITION. With a D. s. by the author loosely laid in the volume. With the John Nolty bookplate.

62. HORSES. Cheval Echappè ❖ Cheval Allant au Manège. Paint par G. Vernet. Grave par Jazet. Together 2 pieces, large oblong folio. Each framed.

6-

63. —— Le Marchand de Chevaux ❖ Interieur d'Ecure. COLORED ENGRAVINGS. Dessine Carle Vernet. Gravé par Coqueret. Paris, chez Rolland, n.d. Together 2 pieces, folio. Each framed.

6-

A FINE PAIR.

64. HORSE RACING. L'Arivée de la Course ❖ Les Apprets d'une Course ❖ Les Jockeys Montés ❖ La Course. COLORED ENGRAVINGS. Cles. Vernet del. Darcis sculpt. Together 4 pieces, oblong 4to. Each framed.

AN ATTRACTIVE SET OF RACING SCENES.

65. HUNTINGTON, SAMUEL. D. s. *"Saml. Huntington"*. One page, oblong small folio, New Haven, October 17, 1793. To Gordon Hewitt. With seal. Framed.

2-

Reads in part as follows: "Samuel Huntington Esquire Captain-General and Commander in Chief in and over the State of Connecticut in America, To Gordon Hewitt Greeting. You being by the General Assembly of this state accepted to be Captain of the fifth company of Light Dragoons in the second Regiment in said state . . . I do . . . appoint and empower you to take the said company into your care and charge as their Captain . . ."

66. IRVING, WASHINGTON. Original wash drawing of Washington Irving by W. H. Powell, signed, and dated *"1860."* Height, 16 inches; width, 12 inches. Framed.

A FINE DRAWING. Irving is seen seated at the window of his library.

67. JACKSON, ANDREW. A. L. s. *"Andrew Jackson"*. 1 p., small 4to, Hermitage, April 1, 1842. To J. J. B. Southoll. Framed.

A fine letter reading in part as follows: *". . . I have confidence that Mr. Tyler will endeavour to carry out his republican and state right principles, he has an arduous task, and it will require all his firmness to do this. It behoves him to meet now the arrogant pretensions of Great Britain at the Threshold, and meet her with a firm front on the Oreole Case . . ."*

68. —— Original Watercolor. *"General Jackson and the Indian Babe in Florida"*. Signed *"Aug's Kollner, P'd 1883"* at the lower left, and *"A. Kollner painted"* at the lower right. Height, 21 inches; width, 29 inches. Framed.

A VERY ATTRACTIVE PIECE, depicting General Jackson in blue and buff uniform, accompanied by four of his officers before a group of Indians surrounding a dying figure.

69. —— Proclamation, by Andrew Jackson, President of the United States. Broadside on satin, Washington, December 10, 1832. 29¾ by 17 inches. Framed.

An important proclamation regarding the intended secession of South Carolina from the Union.

4-

70. JACKSON, GEN. THOMAS J. "STONEWALL". A. L. s. "*T. J. Jackson*". One page, 4to, Headquarters, April 18, 1862. To General Ewell ❖ a rare etched portrait of Jackson by A. J. Volck, 16mo ❖ An explanatory note regarding the etching, 12mo ❖ Original drawing in pencil of Jackson before Chancellorville by Fred Foussé, 12mo ❖ Original pen-and-ink drawing entitled "*Jackson's a-coming sah*". Signed. "*D. H. S.*" Small 4to. Together 5 pieces. In four frames.

6 5-

The letter dwells upon war matters and the position of troops.

From the Tristram Coffin Collection.

71. JEFFERSON, THOMAS. Original Watercolor Bust Portrait of Thomas Jefferson executed and signed by B. J. Lossing. Small 4to. Framed.

7 2

The following note appears beneath the portrait: "*Thomas Jefferson,* 1796. *From a crayon drawing, from life, by Sharpless, in the possession of Col. Wilson W. Jones of Hampton, Va. Copied March,* 18, 1853".

72. —— DAVID EDWIN. Full length front view portrait of Thomas Jefferson. Stipple engraving colored by hand. Folio. Framed.

A retouched plate with no glove on the right hand and with the left hand to right of globe. The plate is also relettered. Stauffer 788.

4-

73. KNOX, GEN. HENRY. A. L. s. "*H. Knox*". 2 pp., small 4to, New Windsor, July 9, 1782. To Hon. Mr. Osgood. Framed.

"This will be presented to you by Major General the Baron Steuben. I am certain you are well acquainted with the reputation of his ability, and that it has been owing to him that a substantial discipline has been established in the American Army so as to render it equal to any point of service.

40-

"The Baron is particularly attached to the cause of America, and has expended much money in supporting himself in it. But he has exhausted such means . . . and can no longer live without pay to obtain which he now goes to Philadelphia . . ."

74. LEE, HENRY, "Light Horse Harry Lee." A. L. s., 1 p., folio. Haverstraw, July 7, 1779. To General Jeremiah Wadsworth, about 125 words, with addressed leaf. Framed.

A SPLENDID WAR LETTER. *". . . I communicated the matter you wish to be concluded to Gen. Greene last winter when settling my accounts, in hopes that a settlement with the Commissary's department might have then taken place . . ."*

10-

From the Arthur P. Howard collection.

75. LEWIS, BETTY. A. L. s. *"Betty Lewis"*. 1 p., 4to, Mount Vernon, September 21, 1779. To *"My Dr Brother"* [George Washington]. Endorsed on inside of second leaf, IN WASHINGTON'S HANDWRITING: *"From Mrs. Betty Lewis 21st Sepr 1779"*. Framed.

25-

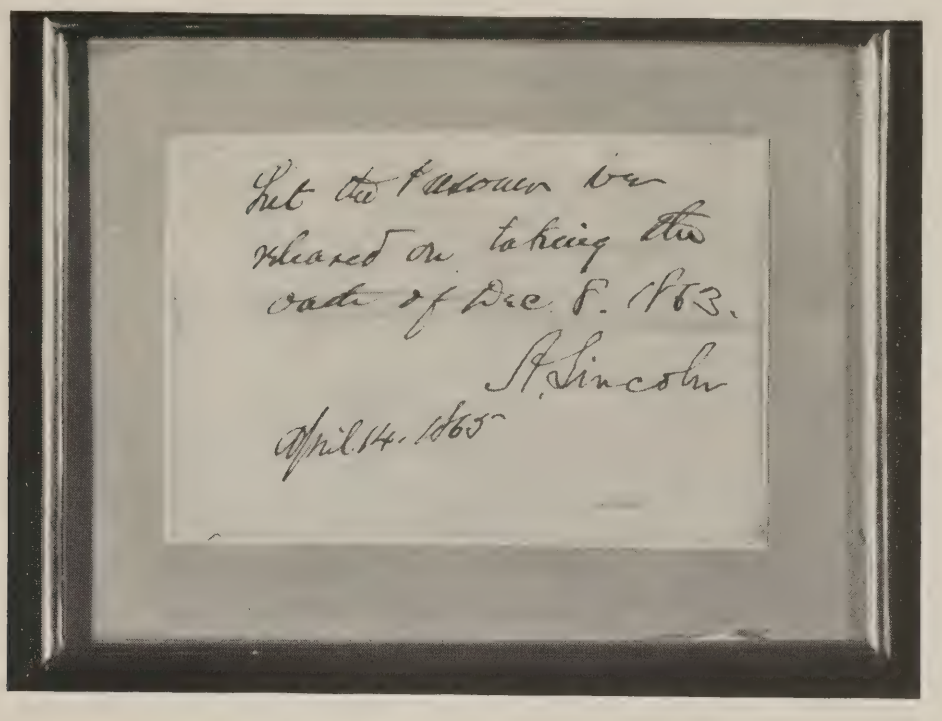
A DELIGHTFULLY INTIMATE LETTER. The letter opens with an acknowledgment of the receipt of a miniature portrait from Mr. Peale, together with a letter in regard to it. The letter continues in part as follows: *"We Mr. Lewis Betty and my self is just from the Berkly Springs, to See my Sister Washington in our way Home and am Happy to find her So hearty, and look so well and Could I of found you there it would of Compleat'd My Happiness, O when will that Day Come that we Shall Meet again. I trust in the Lord soon, till when you have the sincere Prayr's and Good Wishes, for your helth and happiness of your Loving and sincerely Affect: Sister . . ."*

76. LINCOLN, ABRAHAM. L. s. *"A. Lincoln"*. 2 pp., 4to, Executive Mansion, Washington, December 2, 1863. To Messrs. George Opdyke, Jos. Sutherland, Benj. F. Manierre, Prosper M. Wetmore and Spencer Kirby, Committee ❖ With beautiful pen-and-ink hand-engrossed transcript of the letter ❖ A. L. s. *"George Opdyke"*, Mayor of New York and one of the Committee to whom Lincoln's Letter was addressed. One page, 4to, New York, December 8, 1863, transmitting President Lincoln's letter to the Rev. John Milton Holmes, to be given to the ladies in charge of a Fair in Jersey City for the Relief of Soldiers. *With portraits of Lincoln, and hand illuminated title-page inserted.* Bound in a 4to volume, full crimson levant morocco, gilt, rubbed. In a morocco-edged cloth slip case.

70-

A REMARKABLE LETTER CONTAINING A BEAUTIFUL TRIBUTE TO THE UNION SOLDIERS AND SAILORS. The letter is in the handwriting of Mr. Nicholay, Lincoln's secretary, but signed in Lincoln's autograph. Reads in part as follows: *". . . You purpose also to celebrate our Western victories. Freed from apprehension of wounding the just sensibilities of brave soldiers fighting elsewhere, it would be exceedingly agreeable to me to join in a suitable acknowledgment to those of the Great West . . . it is exceedingly gratifying that a portion lately of the Army of the Potomac, but now serving with the great Army of the West, have borne so conspicuous a part in the late brilliant triumphs in Georgia.*

"Honor to the Soldier and Sailor everywhere, who bravely bears his country's cause. Honor also to the citizen who cares for his brother in the field, and serves as he best can, the same cause . . ."



[NUMBER 77]

77. —— Indorsement Signed "*A. Lincoln*". On a slip of paper measuring 2 by 3 inches. Dated "*April* 14, 1865". Framed.

ONE OF THE LAST OFFICIAL ORDERS BY PRESIDENT LINCOLN. WRITTEN ON THE DAY HE WAS ASSASSINATED. The indorsement reads "*Let the prisoner be released on taking the oath of Dec.* 8, 1863. *A. Lincoln. April* 14, 1865".

115— From the Robert T. Varnum collection.

[See illustration]

78. [——] [BROADSIDE:] War Department, Washington, April 20, 1865. $100,000 Reward! The Murderer Of our late beloved President, Abraham Lincoln, is still at Large. . . . *Photographs of Surratt, Booth, and Harold at top of broadside.* Folio [22 by 12 inches.] Mounted on paper; a small portion of the lower right corner is lacking, damaging words in the last two lines, creased in several places. Framed.

75— AN EXTREMELY RARE BROADSIDE WHICH WAS ISSUED BY THE WAR DEPARTMENT FOLLOWING LINCOLN'S ASSASSINATION. With the three photographic portraits at the top, and the note at the bottom "NOTICE"—in addition to the above, State and other authorities have offered an aggregate of about "TWO HUNDRED THOUSAND DOLLARS". This "Notice" has some words missing owing to the corner being torn away.

79. LIVINGSTON, ROBERT R. A. L. s. *"Robt. R. Livingston"*. One page, folio, Rhinebeck, September 17, 1777. To his brother, John R. Livingston. Framed.

A FINE WAR LETTER WRITTEN ON THE DAY OF BURGOYNE'S SURRENDER. Reads in part as follows: *". . . a body of near 5000 men as is said to have landed on the Jerseys, it is generally thought that they are foraging. I think their object is to possess themselves of the Clove. To the northward something decisive must shortly be done from the situation of the armies. All these things must render trade very precarious . . ."*

Livingston was a member of the Stamp Act and Continental Congresses. He was one of the five appointed to draft the Declaration of Independence, but he did not sign.

From the Charles Francis Jenkins collection.

80. LOSSING, B. J. A collection of 20 original drawings by B. J. Lossing. Unsigned. 12mo, oblong 12mo and small 4to. Uniformly framed in 17 narrow gilt and black wooden frames.

This collection comprises drawings in watercolor and in pencil, and includes: A device of the seal proposed by Thomas Jefferson encircled by the legend "Rebellion to Tyrants is Obedience to God"; On the reverse of the sheet is a design displaying the words "E Pluribus Unum". The design is encircled by shields displaying the initials of the thirteen states, and is in turn surrounded by the following "Seal of the United States of America MDCCLXXVI"; A View at "Sylvan Water" Greenwood on the right of Martin's Lane; Monmouth Court House in 1778; Hooper House; Lord Stirling's Mansion; Washington's Headquarters at Newburgh; and The Clermont.

81. —— A collection of 25 original drawings, by B. J. Lossing, some signed. 18mo to small 4to. Uniformly framed in 20 narrow gilt metal frames.

AN UNUSUALLY FINE GROUP, MOSTLY WATERCOLOR SKETCHES. Some of these are entitled:

Christ Church, Newbern
Old Jamestown, from the River
Mount Vernon from an old print
Old Houses in Boston
Monmouth Court House
Farmer's Hall Academy, Goshen
Fort George looking S.W. July 7, 1858
Danforth's House
Colonel Ackland
Katy Ferguson

82. —— A collection of 23 original drawings by B. J. Lossing, one signed. 4to and 8vo. Uniformly framed in 15 narrow gilt and black wooden frames, and one in a light brown wooden frame.

This fine collection comprises drawings in pencil, sepia, pen-and-ink, and watercolor. Some of the drawings portray: Wood Creek up which Burgoyne pursued the Americans; Battle of Trenton and Capture of the Hessians, December 26, 1776; Sketches in Rhinebeck, New York, April 28, 1858; Headquarters of Cornwallis; Arlington House, Va.; a portrait of George Washington Lafayette; portrait of George W. P. Custis; The Elysian Fields; and the Siege of Quebec.

A number of these interesting drawings also have explanatory notes.

83. [McKINLEY, WILLIAM.] Typewritten Letter, unsigned, 2 pp., 4to. Washington, June 26, 1898. To Major General Nelson Miles. Framed.

AN IMPORTANT SPANISH-AMERICAN WAR LETTER, in reference to an expedition against the Spaniards in Cuba and Porto Rico. With a number of autograph corrections in pencil by President McKinley. At the foot of the second page is the following inscription in an unknown hand: *"(Corrections in pencil made by the President) W. L. C."*

84. MADISON, DOROTHY P., "Dolly", wife of President Madison. A. L. s., 2 pp., 4to. Montpellier, January 1, 1843. To Mrs. Roosevelt, about 420 words. With a printed invitation to dine with the President, filled in by Mrs. Madison, February 11, 1812. Together 2 pieces. In a frame.

85. MADISON, JAMES. A. L. s. *"James Madison"*. One page, 4to, Washington, April 14, 1809. To Caesar A. Rodney, Attorney-General.

A FINE LETTER reading in part as follows: *". . . I have rec'd a letter . . . on the case of Olmstead . . . The proceedings of this country as known in England . . . made no slight impression there. Erskine has rec'd instructions, which he has in part only yet disclosed . . ."* From the Charles Francis Jenkins collection.

86. —— L. s. *"James Madison"*. One page, oblong 12mo, Montpelier, Va., March 12, 1832. With an engraved portrait of Madison, Dolly Madison and an engraved view of Montpelier. Together 4 pieces, matted and framed.

The text of the letter is in the handwriting of Dolly Madison.

87. MANUSCRIPT DIARY OF A "TOUR TO OHIO". 56 pp., 16mo, stitched. Framed. N.p., 1825

This diary has been attributed to De Witt Clinton. An excerpt reads: " . . .October 18th . . . *Dined at Morristown and after Dinner went to Governor Dickersons at Sucksunny where we slept. This place for a period of the war was General Washington's head quarters. Kept at Fords House. Near Morristown lives Miss Parsons a celebrated beauty, called the Lady of the Lake. She sat for a picture of that imaginary personage . . ."*

88. MAP. Nova Belgica et Anglia Nova. *Engraved on copper and colored.* [Amsterdam, 1650?] Large oblong folio. Framed.

A curious map, with text on reverse side. Probably from Janson's Atlas published in 1640-50. New York is laid down as "Niev Nederland" and the New England States as "Niev England". New York City is laid down as "Manhattans".

89. —— A Map of New England and New York. Copperplate. [London:] Sold by Tho: Basset in Fleetstreet, and Richard Chiswell in St. Paul's Church Yard [1676]. Oblong folio. Framed.

90. —— Virginia Marylandia et Carolina in America Septentrionali Britannorum. Copperplate, colored. Joh. Bapt. Homann S. C. M. Georg. Norimbergae [1759]. Large oblong folio. Framed.

91. —— AND PLAN. Pennsylvania, Nova Jersey et Nova York. Copperplate, colored. Matth. Seutterum S. C. M. Geogr. Aug. Vind, n.p., n.d. ❖ Plan of the Attack of the Forts Clinton & Montgomery, upon Hudson River which were Stormed by His Majestys Forces under the Command of Sir Henry Clinton, K. B. on the 6th of Oct. 1777. Engraved for Stedman's History of the American War. Published by the Author, April 12th 1793. Together 2 pieces, large folio. Each framed.

92. MARION, FRANCIS. A. L. s. *"Frans. Marion"*. One page, 8vo, Parker's Plantation, Wotsomee, July 30, 1782—6:06 A.M. To Major General NATHANAEL GREENE. Framed.

A FINE REVOLUTIONARY WAR LETTER WRITTEN SHORTLY BEFORE THE FIGHT ON QUIMBY'S BRIDGE. A SCARCE AUTOGRAPH in this form. Reads: *"I arrived here last night and this moment received yours of the 27th inst. I will immediately return, and proceed for Georgetown tho I am afraid it will be too late. I have the honor to be your Ob.st. Frans.Marion"*.

35-

93. MEMBERS OF THE CONTINENTAL CONGRESS. A. L. s. by Elias Boudinot, 1 p., folio. Princeton, May 4, 1802. To John Dayton ❖ A. D. s. by Elias Boudinot, 1 p., narrow 8vo. N.p., June 17, 1772 ❖ D. s. by Elias, also signed by Benjamin Lincoln, 1 p., folio. Princeton, October 10, 1783 ❖ D. s. by Pierrepont Edwards, 1 p., narrow 12mo. Wash., July 6, 1821. Together 4 pieces.

4-

94. MILBERT, J. Itinéraire Pittoresque du Fleuve Hudson et des Parties Laterales de l'Amérique du Nord. *Colored folding map, plan, and 54 fine lithograph views, proofs on India paper, by Adam, Deroy, Dupressoir, Joly, and others.* Text, 2 vols. in 1, 4to; atlas of plates, folio. Together 3 vols., leather backs; back lacking from the folio, covers of text loose in covers, and a few other cover defects. Paris, 1828-9

RARE. A FINE SERIES OF VIEWS, including New York, Boston, Tarrytown, West Point, Lake George, Niagara Falls, Albany, etc. Laid in is the prospectus.

With the John Nolty bookplate.

95. MILLER, JOAQUIN. 4 A. L. s., one on an envelope. V.p., v.d. To various correspondents. 12mo to 4to.

Literary and personal letters.

3-

96. MONITOR AND MERRIMAC, THE. JOHN LORIMER WORDEN. A. L. s. *"John L. Worden"*, one page, 12mo, Washington, D. C., November 8, 1887. With engraved portrait ❖ A. L. s. *"Josiah Tattnall"*, one page, oblong 12mo, Savannah Ga., June 24, 1834. With portrait and a colored lithograph of the struggle between the Monitor and the Merrimac. Together 5 pieces, matted and framed.

Worden commanded the floating battery Monitor. He was raised to the rank of commander in the summer of 1862, became a captain in 1863, a commodore in 1868 and a rear-admiral in 1872.

Tattnall took arms against the Union in 1861 and commanded the famous iron-clad Merrimac (alias Virginia) which he destroyed by fire on the 11th of May, 1862, near Norfolk to prevent the Unionists from taking the vessel.

97. MORGAN, DANIEL. A. L. s. *"Danl. Morgan"*. One page, 4to, November 24, 1786. To the Governor of Virginia. With portrait. Framed.

AN EXCEEDINGLY INTERESTING LETTER, reading in part: *"Mr. Benjamin Price who will hand you this has a desire to join the Troops that are to be raised in this State on continental establishments. He is a candidate for a commission. He is a son of Col. Thos. Price who commanded one of the Maryland Regiments in the late war—his Brother commanded a company with great propriety and honor, which has given Mr. Price an opportunity to see service, tho at the time too young to serve himself"*.

10 -

From the Arthur P. Howard collection.

98. —— A. L. s. *"Wacicopawa Morgan general in the last war"*, 2 pp., folio. Philadelphia, March 3, 1798. To his Indian "Brother Morgan", about 460 words. Original inkstain on one page. Framed.

A FRIENDLY LETTER OF ADVICE BY ONE OF THE GREAT LEADERS OF THE AMERICAN REVOLUTION. General Morgan served in the French and Indian War and from the beginning to the end of the American Revolution, including the Arnold expedition to Quebec; he ended his service during the "Whiskey Insurrection" in Pennsylvania. Throughout his career he was the friend and adviser to the Indians, and this letter is one of the finest he ever wrote to his Indian friends.

20 -

"I am a friend to you and a friend to your people nevertheless I have fought them often and fought them hard too—Brother some of the white Nations may want you to go to war with this Country but dont hear them—do you be at peace as long as you can take care of your nation your women and your children at the same time I dont want you to be a coward to let any nation come and fish in your Spring . . ."

99. MORRIS, ROBERT. Two A. L. s. *"Robt. Morris"*. 2 pp., 12mo and 4to, Manheim in Pennsylvania, December 22, 1777 and n.p., April 13, 1798. Framed.

70

100. NAST, THOMAS. A group of 6 political caricatures. ORIGINAL DRAWINGS IN PEN-AND-INK. Royal folio. Framed.

Among the drawings are the following: The Age of Ghoulishness; Standard Trusts. I Rule That is What I am Here For; and His Dignity and His Reform Cabinet. This last drawing displays caricature portraits of Cleveland, Croker, Benedict, Calvin Brice, and Hummel.

20 -

101. —— A group of 6 political caricatures. ORIGINAL PEN-AND-INK DRAWINGS. Folio and oblong folio. Framed.

One drawing is partly in pencil. One of the drawings is entitled "Bismark putting it in his Pipe to Smoke". This refers to the Tobacco Monopoly Bill. Another drawing refers to Free Silver. Uncle Sam is pointing to a broken dollar while Mephistopheles and Pan are looking on. Another drawing depicts Cleveland clutching a bottle upon which the following lettering appears "Gold cure for Money Tightness". Another drawing is entitled "A Simple Question of Dollars & Sense. Have We Sense Enough to Pay Back in Gold Dollars the Money we owe or want to Borrow?"

20 -

102. —— A group of 6 caricatures. ORIGINAL PEN-AND-INK DRAWINGS, each signed. Large folio and smaller. Each framed.

12 15

Comprises: Our Army and Navy ❖ A Despot whose tyranny is felt at Every Fireside ❖ The Soap Bubble Trust ❖ The Golden Rule of Ages ❖ To all Irish Rulers Abroad! ❖ James G. Blaine and Whitelaw Reid.

[*NAST, THOMAS, Continued*]

103. —— A group of 5 political caricatures. ORIGINAL DRAWINGS IN PEN-AND-INK, three apparently touched up with white paint. Folio and imp. 4to. Framed.

Some of the drawings are entitled In God We Trust; Richard is not Quite Himself; and American Investments. The last listed is somewhat deceptive and appears to be a print touched up with ink.

104. —— Political Caricatures. ORIGINAL PEN-AND-INK DRAWINGS: "20 *Years of Masquerading, by Blaine*" ❖ "*The Irish Bagging Trust*" ❖ "*Now Then, If This Is So*" ❖ "Chicago. '*Now You Know How 'Tis Yourself*' " ❖ "*The Booh-Bah*". *All signed.* Together 5 pieces, various sizes; one drawing damaged.

105. —— Political Caricatures. ORIGINAL PEN-AND-INK DRAWINGS: "*Cleveland's Luck*" ❖ "*The People Put In-$ (The People's Money) The Boss Takes It Out!*" ❖ *Surplus Fat*". Each signed. Together 3 pieces, oblong folio. In three frames.

106. NEW JERSEY. Manuscript Document on Parchment being the original oath of Allegiance to King George II. of Great Britain. Signed by the Mayor, Common Council, Aldermen, and Constables of Burlington County, New Jersey, from 1735 to 1758. 14½ by 29 inches. With signatures on both sides.

A RARE DOCUMENT displaying more than 100 signatures, the earlier ones are somewhat faded or defaced.

107. —— IRVING S. KULL, editor. New Jersey: A History. *Illustrated.* 5 vols., royal 8vo, half leather, gilt tops. New York, 1930

Vol. V comprises the Biographical and Genealogical Records.

108. NEW YORK CITY. "*Novum Amsterdam*". *Very old sepia drawing, unsigned.* Height 10¼ inches; width 12 inches; pasted down on cardboard. Framed.

In the manner of Montanus.

109. NEW YORK. GEN. HARVEY BROWN, U.S.A. Folio Broadside on parchment. Beneath the text are the Autograph Signatures of the representatives of the merchants, residents and property owners of the city, including those of Peter Cooper, William Cullen Bryant, James W. Beekman, George Opdyke, J. W. De Peyster, and many other distinguished men of the period. New York, July 25, 1863

This is the original engrossed manuscript testimonial presented by the citizens of New York City to Major-General Harvey Brown for his suppression of the draft riots in 1863 and saving of the city.

Accompanying the broadside is a printed pamphlet, being a biography of General Brown, entitled: "Sketch of the Life and Services of General Harvey Brown, U.S.A. By General Harvey J. Hunt". New York, 1874.

110. —— An Outline History of Orange County (Eager), Newburgh, 1846-7 ❖ History of Rockland County (Cole), N. Y., 1884 ❖ Chronicles of Monroe in the Olden Time (Freeland), N. Y., 1898 ❖ James Lyne's Survey (Andrews), N. Y., 1900, *one of* 170 *copies.* Together 4 vols., various sizes; binding of the first work worn.

20-

111. PATERSON, NEW JERSEY. ALEXANDER HAMILTON. A. L. s. *"Alexander Hamilton"*. 2 pp., small folio, n.p., n.d. [1791-2.] With the names of his correspondents and their address in Hamilton's hand. His signature also appears in the lower left corner; lower corners damaged by smoke and fire affecting three or four letters on the first page; skilfully repaired and protected by transparent silk gauze. Framed.

25-

AN IMPORTANT HISTORICAL PATERSON DOCUMENT relating to the Society for the Establishment of Useful Manufactures in the United States and to the selection of a township site which is now the city of Paterson, New Jersey.

The letter reads in part as follows: *"I had a full conversation with General Schuyler on the subject of the several propositions which have been under consideration respecting the location of the buildings for the Manufactory . . . I now entertain no doubt that the most advisable course is to abandon for the present the idea of a Canal and to erect the necessary buildings near the Great Falls . . . As to the location of the District or Township I think it ought to comprehend the little Falls and the head of the Navigation of the Passaick and ought to embrace both sides of that River the whole distance between those two points . . . Permit me to suggest that as soon as the location is made a Meeting of the Directors ought to be called . . ."*

The above was written shortly after the organization of the company at New Brunswick on the last Monday in November, 1791. The municipality, according to a clause in the charter, was to be erected and called "Paterson" in honor of Governor Paterson who had signed the society's act of incorporation. The meeting to which Hamilton alludes in his letter was held at the Falls on July 4, 1792 and the location of the town of Paterson was settled.

From the William Nelson collection.

112. —— WALTER STEPHEN. Day Book containing entries from July 12, 1831, to October 22, 1836. 477 pp., narrow folio, full old calf. [Paterson, 1831-6]

3-

Among the families represented are the following: Benson; Valentine; Lake; Van Houten; Post; Van Ness; Berry; Spear; Holsman; and Ryerson.

Stephen was a dry-goods merchant of Paterson.

From the William Nelson collection.

113. PEALE, REMBRANDT. A. L. s., 3 pp., 8vo. Boston, August 28, 1857. To [Cyrus] Durand. Framed.

27.50

In reference to a profile of a Mr. West. On p. 2 of the letter is a pen-and-ink sketch by Peale of a profile of Mr. West.

114. PICKERING, TIMOTHY. Two A. L. s. by Timothy Pickering. 5 pp., 4to, Newburg, October 12 and 13, 1783. With typewritten transcripts. Accompanied by an engraved portrait.

Two fine letters. The first is a petition for the aid of a sick soldier. On the verso is a receipt from the latter.

The second letter regards the cutting down of trees and the employment of men about to be discharged from the army. In one paragraph Pickering adds *". . . Last evening I received a letter from the commander-in-chief, informing me that congress were averse to the discharge of the troops while the British remained in New York; and therefore that it would be proper to provide for 2500 or 3000 men; or at least to put matters in train. . . ."*

4-

115. —— A. L. s. *"T. Pickering"*. 2 pp., small folio, Philadelphia, October 25, 1785. To Elbridge Gerry. (Two or three slight tears.) Framed.

5-

An interesting letter by Timothy Pickering, member of Board of War on Washington's Staff and Secretary of War and State. Reads in part as follows: *". . . Mr. H. holds on in expectation that Congress may remove to Philadelphia. Some others imagine, & many hope for that event. They think it necessary that Congress should come to school to Dr. F."*

From the Charles Francis Jenkins collection.

116. POLITICAL CARICATURES. The Preliminary Solomons surprized by the Ghost of John Hangemchop, Esqr. [London:] J. Barrow, 1783 ❖ The State Vintners. London: W. Wells, 1783; trimmed. Engravings. Together 2 pieces, oblong 4to, each framed.

2-

117. —— A New Pantomime Harlequine. Line engraving. N.p. *circa* 1783 ❖ [York-Town.] Line engraving, proof before letters. N.p., n.d. ❖ An untitled French Print "Dedie Aux Milords de l'Amirauté Anglaise par un Membre du Congrés Américain". Line engraving in color. Designed by Corbut at Boston in 1778 and engraved at Philadelphia by Va de bon coeur. Phila., 1778. Together 3 pieces, 4to, each framed, two prints trimmed.

8-

118. —— A group of 7 political caricatures. Various sizes, each tipped to Bristol board. In a half-cloth portfolio.

The caricatures include The Politician; The Fishermen; The Congress of the Brutes; Tarring and Feathering; and The Asses of Great Britain. Some are apparently eighteenth century caricatures of American interest.

12 50

119. POLITICAL ENGRAVINGS. The State Watchman discovered by the Genius of Britain . . . [London:] I. Jones, 1781 ❖ A View of Plymouth [London:] M. Darly, 1780 ❖ The Congress of the Necessary Politicians. N.p. [1775]; *refers to the American "Congress of Delegates" and to Dr. Johnson's "Taxation no Tyranny"*. All line engravings. Together 3 pieces, small 4to, each framed.

4-

120. —— The Political Cluster. N.p., 1784 ❖ American Justice (Cruikshank), London, 1819 ❖ The Politician. Alnwick: Printed and Published by H. Davison, n.d. All line engravings, the last listed in red. Together 3 pieces, each framed.

4-

121. —— [Caricature Portrait of Lord Rockingham, the Statesman who settled the final peace.] ETCHING. N.p.: C. Bretherton, 1782 ❖ Amusement for John Bull & his Cousin Paddy, or, the Gambols of the American Buffalo, in St. James's Street. [London:] I. Fidding, 1783. LINE ENGRAVING. Together 2 pieces, 12mo, each framed.

2 -

122. —— The European Race. C. Mosley, sculp. N.p., 1839 ❖ The Repeal. Or the Funeral Procession of Miss Americ-Stamp. N.p., n.d. ❖ Argus. N.p., 1780. ENGRAVINGS. Together 3 pieces, oblong small folio, each apparently trimmed. Framed.

13 -

123. —— The Commissioners. [London:] M. Darly, 1778 ❖ Liberty Triumphant; or the Downfall of Oppression. N.p., n.d.; *illustrative of the Boston Tea-Party* ❖ Loon Nawerk 1780. N.p., n.d. ENGRAVINGS. Together 3 pieces, oblong small folio, each framed.

6 -

124. —— Due Sein la Tyrannie naquit l'Independance. N.p. *circa* 1780 ❖ Explication de la Médaille Frappée par les Americains en 1782. [Paris, 1782]; *dedicated to Benjamin Franklin.* LINE ENGRAVINGS. 8vo. Together 2 pieces, each framed, and trimmed.

6 -

125. PRESIDENTS OF THE UNITED STATES, THE, 1789-1914. By John Fiske, Carl Schurz, Robert C. Winthrop, and others. Edited by James Grant Wilson. *Illustrated.* 4 vols., 8vo, full crimson levant morocco, gilt backs and borders on sides, doublures of blue morocco, and fly-leaves of cream watered silk, gilt tops, uncut. New York, 1914

270 -

A CHOICE SET. EXTRA-ILLUSTRATED by the insertion of about 100 fine engraved portraits, views, photographs, including a series of steel engravings colored by hand, and impression of the Great Seal of the United States, and a poster offering $100,000 reward for the apprehension of the murderer of Lincoln; also FURTHER EMBELLISHED BY THE INSERTION OF 27 AUTOGRAPH LETTERS OF THE PRESIDENTS FROM WASHINGTON TO WOODROW WILSON, NEARLY ALL BEING AUTOGRAPH LETTERS SIGNED. Among the letters included are the following:

WASHINGTON, GEORGE. A. L. s., 1½ pp., small 4to. Ringwood, January 27, 1781. To an unnamed correspondent, about 120 words; torn in fold, one letter defective. Between silk gauze.

"Soon after I reached my present quarters at New Windsor I desired Maj. Gibbs to send for my Sleigh & some other articles he told me you had been obliging enough to take charge of for me when the C[a]mpaign opened last Summer . . .

JEFFERSON, THOMAS. A. L. s., 1 p., small oblong 4to. Washington, June 27, 1808. To *"Mr. Bacon"*, about 130 words.

MADISON, JAMES. A. L. s., 1 p., 4to. Montpellier, October 11, 1823. To John Trumbull, the artist, about 160 words, ordering prints of Trumbull's paintings.

JACKSON, ANDREW. A. L. s., 1 p., 4to. Nashville, October 19, 1824. To an unnamed correspondent, about 130 words.

LINCOLN, ABRAHAM. D. s., 1 p., small 4to. Washington, April 14, 1862. Granting a pardon.

GRANT, U. S. A. N. s., 1 p., 8vo. Washington, April 25, 1868. To Major General John McAllister Scofield, about 15 words.

From the M. I. Meacham collection.

126. REVERE, PAUL. The Able Doctor, or America Swallowing the Bitter Draught. P. Revere, sculp. ENGRAVING. 4 by 5⅞ inches. Framed.

Good impression but lacks top line. Stauffer 2673. Depicts a woman held down by three men, one of whom pours "Tea" down her throat.

5-

127. [——] [Picturesque View of Great Britain.] LINE ENGRAVING. Oblong 4to, trimmed. Framed.

There is no explanation in the margin at the bottom and the name "Philadelphia" appears over the city in the distance. The print with the name "New York" over the city has been ascribed to Paul Revere. See Stauffer 2692.

2-

128. REVOLUTIONARY PAPER CURRENCY. A group of 11 pieces of paper currency of the Revolutionary Period. Each 24mo in size. Framed.

25-

A FINE AND IMPORTANT GROUP containing some pieces that are still uncancelled. This group comprises three pieces issued by Georgia, 6 by Connecticut, one by Pennsylvania, and one by the State of Massachusetts-Bay.

One of the uncancelled pieces issued by Connecticut represents forty shillings and is dated May 10, 1775.

129. REVOLUTIONARY PERIOD. D. s. *"Stirling"*, one page, November 9, 1771; *regarding the surveying of a tract of land between Ringwood and Long Pond River* ❖ D. s. *"Josiah Hornblower* [who constructed the first steam-engine in America for the use of the copper-mines in the vicinity of Belleville between Newark and Passaic], *John Speed, William King"* and others. One page, Acquachnuck, April 9, 1781; *a petition to permit Peter H. Kip to have a licence to keep an open shop* ❖ A. L. s. *"Jona. Dayton"*, one page, Elizabethtown, March 8, 1782. To Col. Elias Dayton. Together 3 pieces, small folio. Framed.

10-

130. RINGWOOD, NEW JERSEY. A. D. s. *"James Parker"*. 4 pp., small folio, [Perth Amboy] August 29, 1812 ❖ A. L. s. *"Peter M. Ryerson"*. 4 pp., 4to, New York, August 27, 1831. Together 2 pieces. Framed.

5-

The document and letter relate to Ringwood.

131. ROOSEVELT, THEODORE. Typewritten L. s. *"Theodore Roosevelt"*. 2 pp., 4to, White House, Washington, March 26, 1902. To Mr. Dickinson. Framed.

This letter displays the high opinion Mr. Roosevelt held of Abram S. Hewitt. Reads in part as follows: ". . . I want to add that I would particularly like, for my own sake, to satisfy my own feeling as to the recognition of the highest quality of citizenship, to pay the compliment, to give the acknowledgment, to Mr. Hewitt. . . ."

4-

132. SHERMAN, WILLIAM T. A. L. s. *"W. T. Sherman"*. 4 pp., 4to, Headquarters Army of the United States, Washington, D. C., June 10, 1869. To Mrs. Francis J. Lippitt.

A VITRIOLIC LETTER IN WHICH SHERMAN EXPRESSES HIS REACTION TO THE INTENSE ANTIPATHY THE SOUTHERNERS HAVE MANIFESTED TOWARDS HIM. Reads in part as follows: *". . . I am not surprised that the people of Charleston regard me as an enemy. People who deliberately and maliciously invoked on themselves the wrath of the whole civilized world, and brought on themselves purposely even the vengeance of heaven ought still to persevere in hate, if it does them good. They have so managed as almost to force their friends to put the common negro in the scale above them, because he, though ignorant, has more sense than they . . ."*

30-

133. SHIPPEN PAPERS, THE. Letters and Papers relating chiefly to The Provincial History of Pennsylvania, with some Notices of the Writers. 2 vols. extended from one, 8vo, half morocco, gilt tops. Philadelphia, 1855

12 50

PRIVATELY PRINTED. Inserted is the armorial bookplate of Robert Shippen, and a few plates. The name *"Joseph Shippen"* is inscribed on the title-page.

134. SIGNERS OF THE DECLARATION OF INDEPENDENCE. D. s. by William Ellery, 1 p., folio. Newport, July 12, 1816 ❖ D. s. by Thomas Heyward, Jr., 1 p., oblong 4to. Charleston, August 8, 1786 ❖ A. D. s. by Roger Sherman, signature in text, 1 p., narrow 8vo. New Haven, November 23, 1765 ❖ D. s. by William Williams, 1 p., small 4to. New Haven, October 22, 1784 ❖ D. s. by Francis Hopkinson, 1 p., oblong 8vo. [Phila.] February 3, 1779 ❖ L. s. by Robert Morris, 1 p., small 4to. N. p., October 16, 1782. To William Whipple ❖ D. s. by Francis Hopkinson, Phila., September 14, 1789 ❖ Paper Currency signed by John Morton, April 3, 1773 ❖ Paper Currency, signed by John Hart, March 25, 1776. Together 9 pieces.

17 50

135. SMALLWOOD, WILLIAM. A. L. s. *"W. Smallwood"*. 1 p., small folio, Camp, December 15, 1780. To General Greene.

A SPLENDID WAR LETTER, reading in part: *"Copies of the Letters you required are inclosed. The afternoon proving bad, General Morgan declines setting off, but he will wait on you early in the morning. Colonel Washington has not yet returned. I shall forward the Letter in the Morning from Colonel Williams, requiring the Return of the Cavalry, which shall on receipt be immediately transmitted"*.

From the Arthur P. Howard collection.

6-

136. SPORTING. Jorrocks's Jaunts and Jollities (Surtees), *colored plates by Henry Alken,* 1869 ❖ Annals of the Road (Malet), *colored plates,* 1876 ❖ Across Country (D'Avideor), *colored plates;* slightly foxed, 1882 ❖ The Cream of Leicestershire (Pennell-Elmhirst), *colored plates,* 1883. Together 4 vols., 8vo, original cloth; inner hinges of the first work cracked, writing on two end-papers, one a half-title, and a stamp on one end-paper and three title-pages. London, v.d.

Third Edition of the first work listed, and FIRST EDITIONS of the other works.

12 50

137. SPORTING PRINT. Course du Grand Prix Faite au Champ de Mars, A Paris. AQUATINT. Carle Vernet. P. L. Debucourt sculp. Elephant oblong folio. Framed.

GOOD IMPRESSION, with the inscription.

From the Oliver H. P. Belmont collection.

7 50

138. —— Five Racers preparing to Start. AQUATINT. Dessiné par C. Vernet . . . Gravé par P. L. Debucourt. Elephant oblong folio. Framed.

GOOD IMPRESSION, with the inscription in English and French.

From the Oliver H. P. Belmont collection.

5-

139. —— French Racing Scene. AQUATINT. Engraved by P. L. Debucourt, after the design by Carl Vernet. Elephant oblong folio; slightly foxed, small stain on lower margin. Framed.

GOOD IMPRESSION.

From the Oliver H. P. Belmont collection.

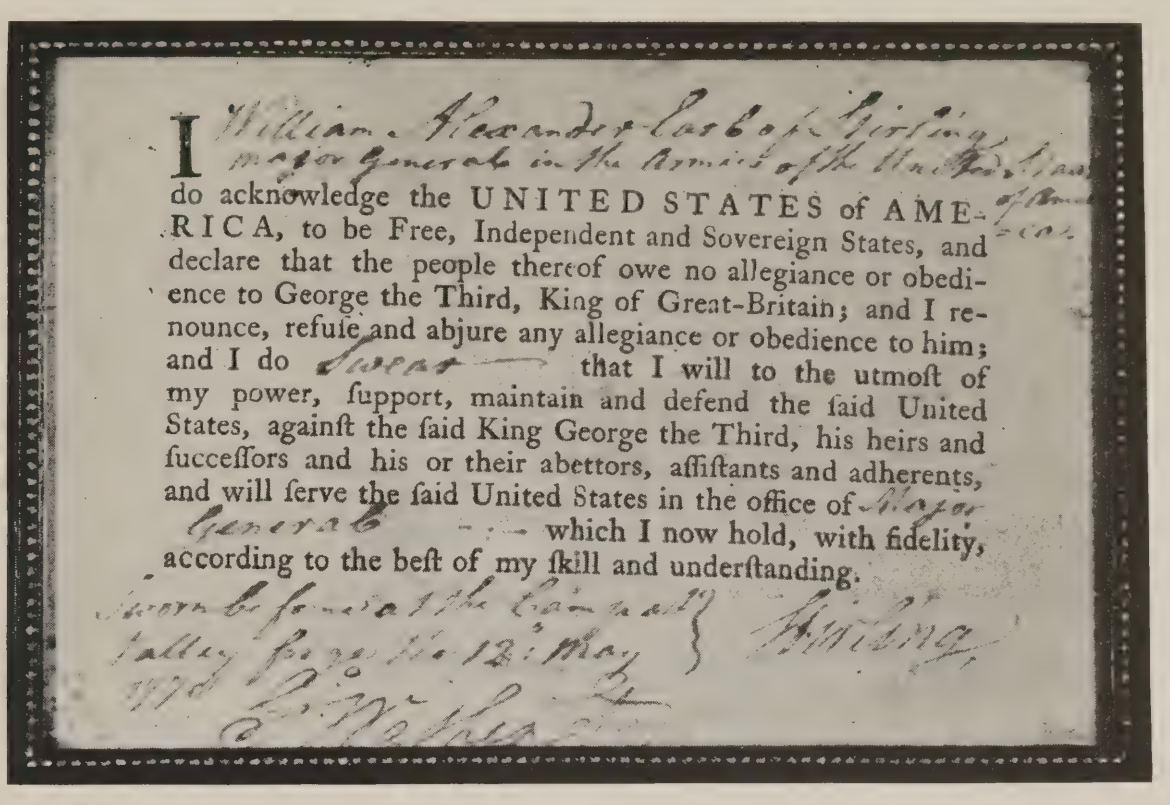
5-

140. SPORTING WATERCOLOR. Original Watercolor Drawing in the manner of Henry Alken. Signed *"H. Alken"*. Height, 12½ inches; length, 15½ inches. Matted.

Depicts three mounted fox hunters, one has just cleared a hurdle with his steed and is leaping over a brook.

From the H. D. Hughes collection.

7 50



I William Alexander Earl of Stirling major General in the Armies of the United States of America do acknowledge the UNITED STATES of AMERICA, to be Free, Independent and Sovereign States, and declare that the people thereof owe no allegiance or obedience to George the Third, King of Great-Britain; and I renounce, refuse and abjure any allegiance or obedience to him; and I do swear that I will to the utmost of my power, support, maintain and defend the said United States, against the said King George the Third, his heirs and successors and his or their abettors, assistants and adherents, and will serve the said United States in the office of Major General which I now hold, with fidelity, according to the best of my skill and understanding.

Sworn before me at the Camp at Valley Forge this 12th May 1778 — Stirling

[NUMBER 141]

141. STIRLING, WILLIAM ALEXANDER, EARL OF. Written and printed Oath of Allegiance to the United States of America, renouncing any allegiance to George the Third, King of Great Britain. Oblong 12mo, mounted on linen. Slight marginal defect.

A MOST UNUSUAL RELIC OF THE AMERICAN REVOLUTION. This oath was administered at the Camp at Valley Forge on May 12, 1779 by George Washington, and is signed with the simple name *"Stirling"* in the lower right-hand corner, WASHINGTON'S CUSTOMARY SIGNATURE APPEARING IN THE LOWER LEFT-HAND CORNER. By this oath, Stirling, as Major General in the Armies of the United States of America, acknowledged the United States to be Free, Independent, and Sovereign States, and that the people thereof owe no allegiance to George the Third, King of Great Britain . . . that he will to the utmost of his power, support, maintain, and defend the said United States, against the said King George the Third, his heirs and successors and his or their abettors, assistants and adherents, and will serve the said United States . . . with fidelity, according to the best of his skill and understanding.

HOW WELL AND FAITHFULLY LORD STIRLING KEPT HIS OATH IS A MATTER OF HISTORY. ON THE SAME DAY, MAY 12, 1778, GEORGE WASHINGTON EXECUTED HIS OATH OF ALLEGIANCE AT THE CAMP AT VALLEY FORGE, LORD STIRLING ADMINISTERING THE OATH.

[See illustration]

[*STIRLING, WILLIAM ALEXANDER, EARL OF, Continued*]

142. —— A. L. s. *"Stirling"*. 2 pp., 4to, Baskingridge, February 6, 1781. To William Patterson, with original addressed leaf.

A SPLENDID WAR LETTER. Stirling was unable to get the New Jersey Legislature to consider a bill, the movements of the Pennsylvania Line at that time took up his attention, and he feared, put the House out of the humor of attending to matters of so little moment as attending to public justice.

From the Arthur P. Howard collection.

7.50

143. STOKES, I. N. PHELPS. The Iconography of Manhattan Island, 1498-1909. Compiled from Original Sources. *Illustrated by photo-intaglio reproductions of important maps, plans, views, and documents in public and private collections, some* IN COLOR. 6 vols., thick imp. 8vo, half vellum, gilt tops, uncut. With cloth covers, in cloth slip cases. New York, 1915-28

240-

ONE OF 360 SETS, COMPLETE. A SUPERB SET OF THIS MONUMENTAL AND MOST AUTHORITATIVE WORK ON OLD NEW YORK PRINTS, VIEWS, MAPS, ETC. With engraved title-pages by Sidney L. Smith and headpieces and tailpieces by Sidney L. Smith and Walter M. Aikeman.

144. [SURTEES, ROBERT S.] Sporting Novels. Comprising: Mr. Sponge's Sporting Tour ❖ Handley Cross ❖ "Ask Mamma" ❖ "Plain or Ringlets" ❖ Mr. Romford's Hounds; *name on title-page* ❖ Hillingdon Hall, 1888. *Colored plates and other illustrations by John Leech, Hablôt K. Browne, and others.* Together 6 vols., 8vo, original cloth; inner hinges of two volumes cracked. London, n.d. and 1888

12.50

The last work listed is the FIRST ILLUSTRATED EDITION.

145. THACKERAY, WILLIAM M. The Works of William Makepeace Thackeray. *Illustrations by the author.* 22 vols., 8vo, green cloth, uncut; some inner hinges cracked, a few outer hinges slightly torn. London: Smith, Elder & Co., 1868-9

10-

146. TRUMBULL, JONATHAN. A. L. s. *"Jonth. Trumbull"*. 2 pp., 4to, Lebanon, September 5th, 1776. To Gov. Cooke.

A FINE WAR LETTER, regarding orders for the immediate march of the *"Troops of Horse in this State, residing on the east side of Connecticut River, as also those Regiments of Militia who have not already received orders for the Defence of these States. The Horse to repair to Westchester and the Foot to New Haven; there to take further orders and to be improved to reinforce the Continental Army at New York, or defend the eastern part of Long Island as occasion shall require; we have also determined to equip a Naval Force with all possible dispatch . . ."*

From the William F. Gable collection.

12.50

147. —— Governor of Connecticut. A. L. s., 1 p., 8vo. Lebanon, April 14, 1777. To Col. Henry Champion, about 50 words. Framed.

A FINE REVOLUTIONARY LETTER. *"You will see the Tenor of the orders herewith . . . Disperse them instantly to your Captains & assist & direct their immediate Execution, the time is far spent, & no more time is to be lost, the Army must be filled, or the Country will be lost."*

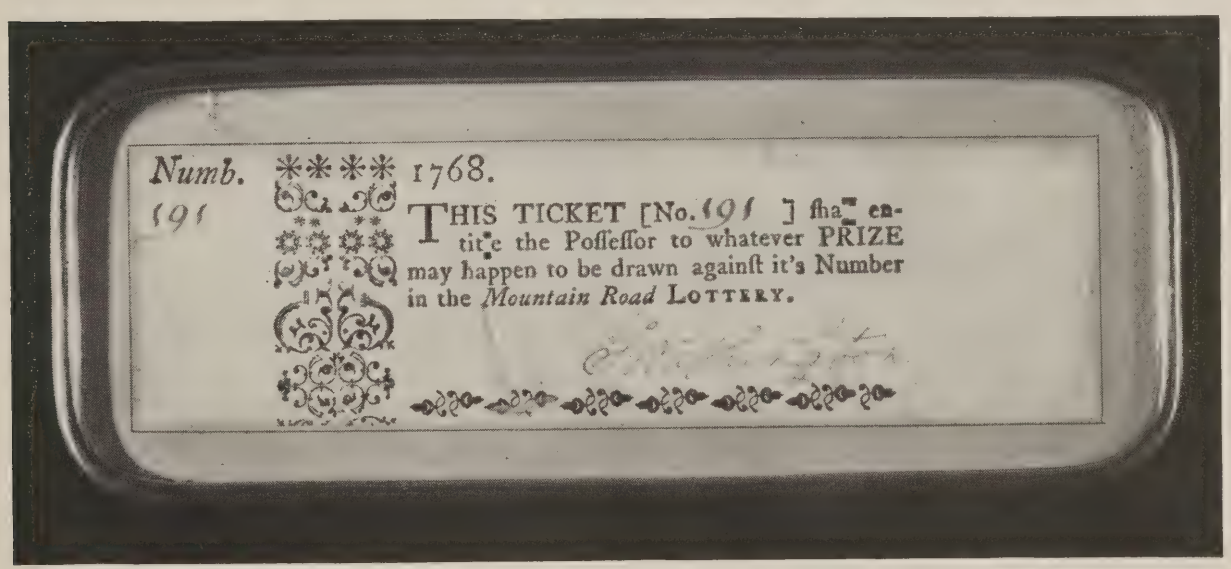
7.50

148. UNITED STATES BANK NOTE PORTRAITS. U. S. Treasury Department, Specimens. 137 *vignette portraits and other engravings on steel as used for the currency of the United States.* Small thick 4to, full morocco, gilt, gilt edges; hinge cracked, slightly rubbed.
20-
Washington, n. d.

149. WALTON, IZAAK, AND CHARLES COTTON. The Complete Angler; or, the Contemplative Man's Recreation. With Original Memoirs and Notes by Sir Harris Nicholas. *Portrait, and numerous vignettes after Stothard, Inskipp, and others.* 2 vols., imp. 8vo, half morocco, gilt tops; hinges cracked, slightly rubbed, some margins slightly time-discolored. London: Pickering, 1836
10-

150. WASHINGTON, GEORGE. Autograph Document signed *"G. Washington"*. One page, small folio, October 30, 1750. *With engraved portrait by Forrest after C. W. Peale.* Together 2 pieces.
270-
AN EXCEEDINGLY INTERESTING WASHINGTON PIECE. The document is a survey comprising about 135 words written entirely in Washington's autograph. Washington was eighteen years of age at this time. At the top of the sheet is a plan in Washington's autograph. The signature is unusually fine.

[See illustration]



[NUMBER 151]

151. —— Lottery Ticket Signed *"G. Washington"*. No. 191. 1768. Length, 4½; height, 1½ inches. Inlaid to larger size and placed within a gilt metal frame.
280-
This lottery ticket was issued for the "Mountain Road Lottery".
From the Henry Goldsmith collection.

[See illustration]

Illustration of number 150, facing page 1

[*WASHINGTON, GEORGE, Continued*]

152. [——] TENCH TILGHMAN. A. L. s. "*Tench Tilghman*". One page, small folio, Head Quarters, Morris Town, May 17, 1777. To Major General Stephen at Chatham. With address, and part of wax seal. Framed. Portrait on verso of frame.

AN IMPORTANT LETTER WRITTEN DURING THE REVOLUTIONARY WAR AND RELATING TO A PROPOSED ATTACK ON BERGEN, NEW JERSEY. Tilghman was military aide and secretary to General Washington and this letter was written at the latter's dictation. Reads in part as follows: "*. . . You ask if so many men are necessary for the attack upon Bergen can be spared from the lines. But you do not say how many you think necessary. The General is therefore entirely at a loss how to answer your question . . . His Excellency therefore desires that you will furnish him with your plan and the force necessary to execute it . . .*"

10 -

153. —— L. s. "*G. Washington*". 1 p., small 4to, Paramus, December 7, 1778. To Colonel Morgan. Framed.

"*On receipt of this letter you will proceed with the Brigade under your command to middle Brook where your Ground will be pointed out to you by the Quarter Master Genl. . . .*"
A FINE SIGNATURE.

15 -

154. [——] First four pages of General Washington's official instructions to Major General Lord Stirling for the attack on Staten Island, [Morristown, January 13, 1780.] 4 pp., folio. Framed between glass.

These instructions, written by an aide, show that the expedition was carefully planned and every movement of the troops provided for. The attempt on Staten Island was abortive because the plans were discovered by enemy spies.

17 50

155. —— L. s. "*Go. Washington*". 2 pp., 4to, Rocky Hill, September 25, 1783. To Major-General Knox; restorations to margins. Framed.

A FINE LETTER reading in part as follows: "*. . . Your arrangements in discharging the invalids and contracting your deposits of stores meet my fullest approbation, the former especially, not only seconds my views, but those of Congress whose wish it is, to diminish our force to the number only which may be absolutely necessary—and this I think may be estimated at 3000 men . . .*"

62 50

156. —— L. s. "*Go. Washington*". 2 pp., 4to, Mount Vernon, April 3, 1788. To General Richard Butler, who was tomahawked and scalped by the Indians on November 4, 1791.

A LETTER OF HISTORICAL IMPORTANCE, PERTAINING TO THE ADOPTION OF, AND THE OPPOSITION TO, THE PROPOSED CONSTITUTION OF THE UNITED STATES. Washington thanks General Butler for his information respecting the opposition to the proposed Constitution in the country west of the Susquehanna adding that he has no knowledge as to how the question of the adoption of the Constitution will be decided in Virginia.

The letter reads in part as follows: "*. . . Your observation respecting the instability & inefficacy of our general Government is very just; they are not only apparent in the instances which you mention, but have, for a long time strongly marked all our national transactions. This, in my opinion is a powerful argument for adopting the proposed Constitution, even if it was less perfect than it is, and while a constitution door is left open for amendments whenever they may be found necessary . . .*"

From the Henry Goldsmith collection.

230 -

157. —— Original Pencil Portrait of George Washington by S. Fulwell, unsigned. 12mo. Framed, the latter defective.
From the W. Lanier Washington collection.

7½

158. [——] Two documents s. *"Gust. Scott, William Thornton"* [and] *"Alex. White"*, commissioners of the Territory of Columbia. Two pages, small folio, "Territory of Columbia", October 3, 1798. With a plan. In two frames.
These are certifications that on April and June 23, 1794, George Washington purchased land from the "Commissioners appointed in virtue of an Act of Congress entitled 'An Act for establishing the temporary and permanent Seat of the Government of the United States'". Scott and White were Members of Congress and Thornton drew the plans for the Capitol at Washington. In 1797 Congress passed the bill which made Washington, in the "Territory of Columbia", the capital of the United States.
These are amongst the earliest, if not the first, deeds for land in the City of Washington.

15-

159. [——] Two bronze buttons with the letters "G.W." in center; above the letters, in a semi-circle are the words "Long Live the President;" [ALSO], Brass Medal: on the obverse is a bust portrait of General Washington with his name in full; on the reverse is a sunburst, the rays intersected with stars, with the motto "Success to the United States." Together 3 pieces, mounted in a cardboard mat and framed.
From the Henry Goldsmith collection.

10-

160. [——] The History of the Centennial Celebration of the Inauguration of George Washington as First President of the United States. Edited by Clarence Winthrop Bowen. *Hundreds of fine reproductions.* Thick 4to, full morocco, gilt edges. New York, 1892
LIMITED EDITION.

11-

161. [——] Another copy. New York, 1892
LIMITED EDITION.

14-

162. [——] Another copy. Thick 4to, cloth, gilt edges. New York, 1892
LIMITED EDITION.

17½

163 [——] CHARLES HENRY HART. Catalogue of the Engraved Portraits of Washington. *Reproductions.* 4to, original boards, vellum back and corners, uncut. New York: Grolier Club, 1904
ONE OF 425 COPIES.

7-

164. WASHINGTON RELICS, GEORGE AND MARTHA. Piece of silk gown worn by Martha Washington ❖ Shell Coat Button worn by General Washington ❖ Two portraits in color of General and Martha Washington. Together four pieces, matted and framed.

The following attestation signed by William Lanier Washington, and sworn to before a notary appears on the back of the frame: ". . . the button is one of a set worn by General Washington on his dress coat while he was President. The piece of silk is a fragment of a gown worn by Martha Washington at the same period. They were given by Martha Washington to her nephew, George Washington Bassett, who married Betty Burnett Lewis (the granddaughter of George Washington's sister, Betty Washington) who gave them to their daughter, Ella Bassett, the second wife of my grandfather, Colonel Lewis William Washington. They were inherited by their son, William d'Hertburn Washington, who sold them during his lifetime to my younger brother, Lewis William Washington (deceased) from whom I inherited them. *Wm. Lanier Washington*".

175.00

165. WAYNE, GEN. ANTHONY. A. L. s. "*Anty. Wayne*". 4 pp., 4to, Camp at White Plains, 26th July, 1778. With addressed cover in General Wayne's handwriting. To Robert Morris.

A MAGNIFICENT WAR LETTER, reading in part as follows: "*It's some Consolation to mankind when they find themselves in no worse a situation than their neighbours, but our people (thank God) have not that Consolation—the Troops around them have some Linnen—many of the Regiments and Brigades good uniforms, and are daily receiving supplies from their Respective States, in addition to what they draw from the Clothier General's Store—whilst we are deprived of that benefit by a Mr. Kemper, the Deputy Clothier here who says that it's Mr. Mease's Positive Orders to him not to issue any clothing to Pennsylvania Troops, as they have a State Clothier of their own . . . We never have a single man with a complete uniform at any one time—at present we look like Jail birds and Caitiffs*".

From the William F. Gable collection.

90-

[END OF FIRST SESSION]

$4447.00

SECOND SESSION

Wednesday, October 19, 1938, at 2 p. m.

CATALOGUE NUMBERS 166 TO 376 INCLUSIVE

SILVER AND SILVER-PLATED WARE

166. TWELVE SILVER TABLE FORKS *London,* 1892
90- Heavy silver plain fork, the stem chased with a crest composed of an anchor surmounted by a crown. Good quality. [Lot.]

167. TWELVE SILVER TABLE FORKS *London,* 1892
95- Matching the preceding forks. [Lot.]

168. TWELVE SILVER TABLE FORKS *London,* 1891
100- Matching the preceding forks. [Lot.]

169. TWELVE SILVER TABLE FORKS *London,* 1890
60- Matching the preceding. [Lot.]

170. TWELVE SILVER TABLE FORKS *London,* 1859-60
35- Matching the preceding. [Lot.]

171. TWELVE SILVER TABLESPOONS *London,* 1890
95- Matching the preceding forks. [Lot.]

172. TWELVE SILVER TABLESPOONS *London,* 1866
110- Matching the preceding spoons. [Lot.]

173. TWELVE DESSERT SPOONS *London,* 1891
55- Matching the preceding. [Lot.]

174. TWELVE DESSERT SPOONS *London,* 1890
55- Matching the preceding spoons. [Lot.]

175. TWELVE DESSERT FORKS *London,* 1890
55- Matching the preceding spoons. [Lot.]

176. EIGHTEEN DESSERT FORKS *London,* 1891
35- Matching the preceding forks. Together with two salt spoons, two basting spoons, a soup ladle, and a fish slice similar. [Lot.]

177. Twelve Chased Sterling Silver Tablespoons
Tiffany & Co., New York
Heavy silver spoon, the handle richly chased in the Renaissance taste. Monogrammed. [Lot.]

178. Eleven Gold-bladed Fruit Knives with Painted Porcelain Handles
Exquisite small knife with pointed blade of gold, the handle of soft paste porcelain painted with sprigs of tiny flowers. [Lot.]
Length, 6 inches

179. Twelve Game Knives with Dresden Decorated Porcelain Handles *Circa* 1800
Slender steel blade stamped M with a crown above. Porcelain handle painted with sprigs of flowers, and silver ferrule. Contained in two tooled leather cases. [Lot.]

180. Twelve Game Knives with Dresden Decorated Porcelain Handles *Circa* 1830
Enriched with chased silver ferrules. Stamped G. DUSSOPT. [Lot.]

181. Twelve Game Knives and Eleven Forks with Blue and White Porcelain Handles *Georgian Style*
Steel-bladed knife and three-pronged fork with pistol-shaped handle simulating Bow porcelain. [Lot.]

182. Lot of Silver Flatware
Twelve teaspoons with twisted stems, twelve Tiffany gilded silver teaspoons, and twenty-two other pieces, including four Dutch silver apostle spoons. Some monogrammed. Together with an old Meissen porcelain-handled steel game knife. [Lot.]

183. Two Pairs Silver Circular Salts
Pair Victorian salts in George III style. Pair Continental salts with griffin supports. [Lot.] *Diameter, about 2½ inches*

184. Two Sheffield Plate and Cut Glass Cruets
James Dixon & Sons, Sheffield
Hexafoil frame containing six cut glass condiment bottles.

185. FOUR AJOURÉ SILVER SWEETMEAT DISHES
F. B. Thomas, London, 1889
Oval basket or dish in George III style, richly pierced and chased with diaper ornament and foliage scrolls. *Length,* 7½ *inches*
40-

186. OLD DUTCH SILVER SMALL TEAPOT AND HOT WATER POT
Melon-shaped teapot with foliated lid, spout, and base; hot water pot similar. Together with a small English sugar pot of nearly similar design. [Lot.]
25-

187. GILDED SILVER EIGHT-DAY DESK CLOCK WITH INKWELL
Black, Starr & Frost, New York
In the form of a watch set into an octagonal plinth, forming an inkwell; monogrammed; in case. *Height,* 3¾ *inches*
25-

188. JAPANESE FINELY CHASED SILVER BOWL
The exterior and foot beautifully chased in low relief with a frieze of flying wild geese above waves. *Diameter,* 7¼ *inches*
10-

189. SHEFFIELD PLATE AND CUT GLASS CRUET
James Dixon & Sons, Sheffield
Oval, furnished with five cut glass condiment bottles, some with silver tops. *Height,* 11½ *inches*
12 50

190. CHASED GILDED SILVER WINE BOTTLE AND BEAKER
Turkish (?), Early XIX Century
Bulbous bottle with domed cover; richly chased with bands and panels of flowers and foliage in a matted ground; beaker in similar taste. [Lot.]
15-

191. REPOUSSÉ STERLING SILVER BOWL *Tiffany & Co., New York*
The exterior and foot richly chased and *repoussé* with flowers and foliage in the Oriental taste. *Diameter,* 9¼ *inches*
32 50

192. REPOUSSÉ SILVER HOT WATER POT *W. Mann, London,* 1858
Bulbous pot *repoussé* with Chinese figures, pagodas and birds, in the George III style; wicker-covered handle. *Height,* 11 *inches*
30-

193. ANTIQUE TURKISH HAND-HAMMERED SILVER BOWL
Beautifully made piece, the centre embellished with a medallion enclosing Arabic characters. *Diameter,* 8¼ *inches*
27 50

194. Richly Chased Silver Triangular Waiter
The centre, borders, and feet chased with flower scrolls and animal masks. Apocryphal Georgian mark. *Width,* 8½ *inches*

195. Pair Gilded Silver and Crystal Glass Wine Carafes
Odiot, Paris
Of graceful design, in the Renaissance taste; the nearly spherical body of diagonally ribbed crystal glass, the tall neck, scroll handle and oval foot of chased gilded silver. *Height,* 12½ *inches*

196. Engraved Sterling Silver Tea and Coffee Service
Tiffany & Co., New York
Comprising: a coffee pot, teapot, covered sugar bowl, cream pitcher, water pitcher and a waste bowl. In the Persian taste. Stamped: *Tiffany & Co., English Sterling.* [Lot.] *Heights,* 7 *to* 11 *inches*

197. Old Sheffield Plate Salver and Pair Silver-plated Entree Dishes
Salver molded, pierced and chased in late Georgian style; entree dishes plain with gadrooned borders, in George III style. [Lot.]

198. William IV Sheffield Plate Fruit Basket and Entree Dish
Circa 1830
Circular basket with swivel handle. Oblong entree dish with cover and hot water heater. Together with a *repoussé* covered tankard. [Lot.]

199. Pair Sheffield Plate Five-light Candelabra
In late Georgian style, elaborately molded and chased with foliage and scrolls. *Height,* 8 *inches*

200. Sheffield Plate Two-handled Tea Tray *Circa* 1840
Border and handles molded with grape vines and acanthus; engraved centre enclosing initials. *Length,* 29 *inches*

201. Silver-plated Tea Kettle on Stand, and a Soup Tureen
Kettle in early Georgian style. Oval soup tureen and cover by the Gorham Co., New York. [Lot.]

202. Sheffield Plate Two-handled Tea Tray
James Dixon & Sons, Sheffield
Well-made large tray with gadrooned, beaded and pierced borders and handles; engraved centre. *Length,* 35 *inches*

203. Lot of Silver-plated Table Articles
Three oval monteiths, tea kettle on stand, and a breakfast dish with revolving cover. [Lot.]

204. Seven Small Silver Mugs
Including a chased specimen with Georgian marks; a plain mug by J. Conning of Mobile, Ala.; a small inscribed Spanish mug, and four others, mostly inscribed or monogrammed. [Lot.]

205. Four Silver Table Articles
Three salt and pepper shakers, and a sugar bowl. [Lot.]

206. Five Old Continental Silver Objects
A brazier, a bonbon dish, a jewel casket, and two two-handled salts. [Lot.]

207. Lot of Assorted Small Silver Articles
Two tea strainers, two salts, two pepperettes, two salt spoons, a cream pitcher, a double salt, and a sugar basket. [Lot.]

208. Two Continental Silver Articles
A chased butter dish with pierced liner, and a spirit lamp holder on three feet. [Lot.]

MEISSEN, WEDGWOOD, SEVRES AND OTHER EUROPEAN PORCELAINS AND FAIENCE, ORIENTAL LOWESTOFT

209. Meissen Decorated Porcelain Small Teapot *Circa* 1770
Pear shape, with satyr-mask spout; painted with *chinoiserie* in colors and gold. Rare. Cover missing. *Height, 3¾ inches*

210. Three Early Blue Staffordshire Cups and Saucers
Decorated with a view of the State House, Boston. One cup imperfect. [Lot.]

211. Bristol Blue and White Porcelain Tea Pot and a Leeds Plateau *Circa* 1760
Spherical teapot and cover painted in cobalt with herdsmen and cattle; circular plateau on three feet, painted in cobalt with *chinoiserie*. Together with a cup or small bowl. [Lot.]

212. MEISSEN BLUE AND WHITE PORCELAIN CHOCOLATE POT
Circa 1770
Simulating Worcester porcelain, and mounted in gilded bronze; has turned wood handle. *Height, 6 inches*

213. SÈVRES PORCELAIN PLAQUE WITH BISQUE MEDALLION OF MARIE ANTOINETTE *Circa* 1780
Plaquette in starch blue porcelain *jaspé* with gilding, centring a bisque profile portrait medallion of Marie Antoinette surrounded by a wreath; framed. *Length, 6 inches*

214. ORIENTAL LOWESTOFT PORCELAIN TEAPOT AND CREAMER
Circa 1780-90
Drum-shaped teapot with cover and blue and gold star borders; helmet-shaped creamer. Together with a sepia-painted saucer and a single cup. Teapot imperfect. [Lot.]

215. WEDGWOOD TERRA COTTA WARE TEAPOT
Large teapot in form resembling a section of bamboo cane; the lid and side molded in low relief with sprigs of hawthorn; branch-shaped handle and spout mounted in gilded silver. *Height, 7¼ inches*

216. SAXE DECORATED PORCELAIN HOT WATER PITCHER AND COVER
Circa 1780
Cylindrical, with slightly rounded cover; painted with medallions of amors in colors and gold. *Height, 8 inches*

217. WEDGWOOD JASPER WARE VASE AND INKPOT *Circa* 1800
Beaker-shaped vase, molded with basket pattern and fluting. Small square inkpot. Simulating Etruscan ware. [Lot.]

218. PAIR WEDGWOOD AGATEWARE FERN POTS *Circa* 1790
Tub shape, the exterior with marbleized agate glaze in shades of brown. *Height, 5 inches*
Exhibited at the Brooklyn Museum, Brooklyn, New York

219. MEISSEN DECORATED PORCELAIN CABARET *Circa* 1770
Comprising a tiny teapot and cover, sugar bowl and cover, creamer, two cups and two saucers. Brilliantly painted in sanguine with marines and figures, the borders gilded. Rare. [Lot.]

[See illustration of part]

[NUMBER 219]

AT CENTRE: NUMBERS 221-220-222
TOP ROW: NUMBERS 224-223-224

220. MARCOLINI MEISSEN DECORATED PORCELAIN TEAPOT *Circa* 1790
Tiny pear-shaped teapot and cover brilliantly painted with birds on flowering branches; also insects in colors. Rare. *Height, 3¾ inches*

6 5-

[See illustration]

221. PARIS DECORATED FAÏENCE TEA CADDY AND COVER *Circa* 1760
Cream glazed shaped caddy charmingly painted with *chinoiserie* and flowers in colors. Mark: H in blue. Rare. *Height, 5¼ inches*

15-

[See illustration]

222. FRANKENTHAL DECORATED PORCELAIN SMALL TEAPOT *Circa* 1760
Beautiful spherical teapot painted with wild animals in landscapes; also tiny sprigs of flowers. Cover repaired. Rare. *Height,* 4½ *inches*

15-

[See illustration]

223. CHANTILLY WHITE PORCELAIN ECUELLE *Circa* 1770
Simulating *blanc de Chine* porcelain; decorated in low relief with sprigs of hawthorn and rimmed in bronze. Rare. *Height,* 4½ *inches*

52 10

[See illustration]

224. WORCESTER BLUE AND WHITE PORCELAIN TEA SERVICE *Circa* 1770
Comprising a small ribbed spherical teapot and cover, creamer and cover, six cups and nine saucers. Sugar bowl missing. [Lot.]

50-

[See illustration of part]

225. WEDGWOOD BASALT VASE, MOUNTED IN BRONZE DORÉ *Circa* 1790
Decorated in low relief with the frieze of classic figures. Together with a fluted basalt bowl. [Lot.] *Height,* 8 *inches*
Collection of Charles Bellows, New York, 1920

52 10

[See illustration]

226. COPENHAGEN DECORATED PORCELAIN CHOCOLATE POT *Circa* 1780
Finely painted with a rural landscape showing figures by a stream; has black japanned handle and loose cover. *Height,* 7½ *inches*

45-

227. ORIENTAL LOWESTOFT PORCELAIN COFFEE POT *Circa* 1785
Lighthouse shape with domed cover and twined handle; painted in India ink and gold with the American eagle and shield; repaired.
Height, 9 *inches*

60-

228. DECORATED PORCELAIN PLATE FROM THE WHITE HOUSE SERVICE OF PRESIDENT ULYSSES S. GRANT
French porcelain plate painted with a group of convolvuli and leaves within a yellow border; U. S. seal on the border. Back inscribed: *U. S. Grant Administration.* *Diameter,* 7½ *inches*
Vide: Ada W. Camehl, *The Blue China Book,* page 256

12 5

Illustration of numbers 222 *to* 224, *inclusive, on preceding page; of number* 225, *with candlestand number* 954

229. DECORATED PORCELAIN TERRAPIN DISH FROM THE WHITE HOUSE SERVICE OF PRESIDENT RUTHERFORD B. HAYES
Decagonal shallow dish of Limoges porcelain, decorated by Theodore R. Davis with a marine scene by moonlight showing a turtle in the foreground. The arms of the U. S. appear on the back.
Diameter, 8¾ *inches*
22 50 *Vide:* Ada W. Camehl, *The Blue China Book,* page 262

230. DECORATED PORCELAIN PLATE FROM THE WHITE HOUSE SERVICE OF PRESIDENT BENJAMIN HARRISON
Limoges porcelain plate, the centre decorated with the arms of the U. S. surrounded by gold stars, the royal blue border with gilded decoration. Back inscribed: *Harrison 1892.* *Diameter,* 8½ *inches*
20 - *Vide:* Ada W. Camehl, *The Blue China Book,* page 264

231. DECORATED PORCELAIN PLATE FROM THE WHITE HOUSE SERVICE OF PRESIDENT WILLIAM MCKINLEY
Limoges porcelain lobed plate decorated with bands of pink roses and green leaves; blue and gold border. *Diameter,* 9¾ *inches*
15 - Illustrated in Ada W. Camehl, *The Blue China Book,* page 265

232. DECORATED PORCELAIN PLATE FROM THE WHITE HOUSE SERVICE OF PRESIDENT THEODORE ROOSEVELT
Lobed plate, white with gilded edge, the Roosevelt arms on the border. Slightly chipped. *Diameter,* 9¾ *inches*
17 50

233. TWO INTERESTING PORCELAIN AND FAÏENCE PLATES *Circa* 1790
Leeds queen's ware plate with the U. S. seal and initials on the border; finely painted Continental plate with group of hen and chicks framed in delicate leaf vines. [Lot.] *Diameter,* 9 *inches*
17 50

234. FÜRSTENBERG DECORATED PORCELAIN TEA SERVICE *Circa* 1790
Comprising a small spherical teapot and cover, a tall bulbous hot water pot and cover, covered sugar bowl, cream pitcher, waste bowl, five cups and five saucers, and an oval dish. Brilliantly painted with groups of flowers in colors on a white ground. [Lot.]
60 -

[235] [237] [236]

235. ORIENTAL LOWESTOFT PORCELAIN DRUM-SHAPED TEAPOT

Circa 1790

Drum shape, painted in colors and gold on either side with the arms of New York enclosing initials. The lid apparently not original.

Height, 6½ *inches*

70-

Collection of Frank Knight Sturgis, New York, 1932

[See illustration]

236. ORIENTAL LOWESTOFT PORCELAIN COFFEE POT AND COVER

Circa 1790

Sketched in gold with initials in a medallion, and borders of diaper ornament.

Height, 9¾ *inches*

50-

[See illustration]

237. ORIENTAL LOWESTOFT COVERED PITCHER *Circa* 1790

Bobbin shape, with loose lid; decorated in blue and gold with a cartouche enclosing a monogram, the borders dotted with tiny gold stars.

Height, 9 *inches*

100-

[See illustration]

238. EARLY BLUE STAFFORDSHIRE HISTORICAL PLATE

Baltimore and Ohio Railroad plate (level); good condition; impressed *E. Wood & Sons.*

Diameter, 10¼ *inches*

35-

239. ADAMS BLUE AND WHITE JASPER WARE TEA SERVICE *Circa* 1800
Comprising a straight-sided oval small teapot and cover, covered sugar bowl, waste bowl, and creamer. Beautifully decorated with neo-classic ornamentation and with initials in white *camaïeu* manner. The teapot slightly chipped. [Lot.]

50-

240. PAIR VIEUX PARIS DECORATED PORCELAIN VASES
Slender baluster shape, with gilded neck, handles, and base; painted with Italian landscapes. *Height,* 8½ *inches*

20-

241. CUCUMBER GREEN SMALL VASE, MOUNTED IN BRONZE DORÉ *K'ang-hsi*
Ovoid vertically ribbed vase in form resembling a cucumber and handsomely mounted in gilded bronze. *Height,* 7 *inches*

27.50

242. PAIR TURNER BLUE AND WHITE JASPER WARE SQUARE PLINTHS *Circa* 1800
Square pedestal for a vase, in the classic style, decorated with amors in white *camaïeu* in a pale blue ground. *Height,* 8½ *inches*

20-

243. EARLY BLUE STAFFORDSHIRE AMERICAN HISTORICAL PLATE
Landing of General Lafayette at Castle Garden, New York. Clews mark. *Diameter,* 10 *inches*

17.50

244. MEISSEN DECORATED PORCELAIN CHOCOLATE POT AND WASTE BOWL *Circa* 1790
Cylindrical chocolate pot painted in mulberry with fowl and foliage; spirally fluted bowl, somewhat similar. Slightly chipped. [Lot.]

125-

245. PAIR EMPIRE WHITE AND GOLD PORCELAIN BEAKERS AND A COMPOTIER
Beakers delicately 'stippled' with tiny flower forms; openwork compotier with square foot. [Lot.] *Heights,* 8½ *and* 9 *inches*

37.50

246. BARR, FLIGHT & BARR WORCESTER PORCELAIN PART TEA SERVICE *Circa* 1810
Comprising on oval teapot, cover and stand, two plates, waste bowl, six cups. Painted with bands of strawberry vines in chocolate brown and gold. [Lot.]

40-

[NUMBER 249]

AT TOP: NUMBERS 247-248-247

247. PAIR VIEUX PARIS WHITE AND GOLD PORCELAIN URNS
Campana-shaped two-handled vase with gilded borders and square base. *Height,* 9 *inches*

20-

[See illustration]

248. MARCOLINI MEISSEN DECORATED PORCELAIN COVERED PITCHER
Circa 1790

30-

Hard paste bulbous pitcher, with domed cover, painted with hunting scenes in oval medallions. *Height,* 10 *inches*

[See illustration]

249. CROWN DERBY DECORATED PORCELAIN PART SERVICE FORMERLY OWNED BY COLONEL WILLIAM WASHINGTON *Circa* 1800
Comprising a two-handled bowl, two deep plates, thirteen large plates, three oval platters, three small plates, soup tureen, and sauce tureen with cover and stand. Decorated in royal blue, *rouge de fer* and gold; some pieces repaired. [Lot.]

Note: The porcelain originally formed part of the service in the possession of Colonel William Washington, kinsman of George Washington. See letter recording history.

32 50

Collection of Francis Shaw, New York, 1935

[See illustration of part]

250. LEEDS QUEEN'S WARE PITCHER AND PAIR FIVE-STEMMED FLOWER HOLDERS *XVIII Century*
Plain pitcher, with female-mask spout; flower holders painted with birds and flowers; slightly imperfect. [Lot.]
Height, 7½ and 8¼ inches

20-

251. PAIR VIEUX PARIS BLUE AND GOLD PORCELAIN VASES
Tapered baluster form, with swan-pattern handles and square foot.
Height, 11 inches

30-

252. TWO SÈVRES BISQUE PORCELAIN BUSTS OF LOUIS XVI AND MARIE ANTOINETTE *After Houdon and Pajou*
Surmounting *bleu de roi* and gold circular plinths, which bear the names of the subjects. *Height, 11½ inches*

25-

253. MEISSEN DECORATED PORCELAIN CHOCOLATE SERVICE *Circa* 1780
Hard paste service, painted in mulberry with nosegays of flowers and leaves. Comprising a covered bulbous pitcher, covered sugar bowl, tea caddy, nine cups and nine saucers; cream jug missing. [Lot.]

27 50

254. THREE MINTON DECORATED PORCELAIN COMPOTIERS
Finely painted with finches perched on branches; the borders gilded.
Diameter, 9½ inches

15-

255. Dresden Directoire Black and Gold Porcelain Cabaret
Comprising a chocolate pot, cream pitcher, waste bowl, six cups and six saucers. [Lot.]

22 50

256. Four Louis Philippe Sèvres Decorated Porcelain Plates
XIX Century
In the Louis XV style, painted with groups of rococo figures in reserves in a turquoise blue and gold ground. *Diameter,* 11½ *inches*

27 50

257. Oriental Lowestoft Porcelain Part Tea Service *Circa* 1825
Comprising teapot and cover, oval dish, sugar bowl and cover, five plates. Painted in green and gold with a monogram and a laurel wreath. [Lot.]

50-

258. Leeds White Salt Glaze Soup Tureen and Cover
XVIII Century
Oval, with slightly domed lid and three mask-and-hoof feet. Exterior molded in basket pattern. *Length,* 11½ *inches*

175

259. Oriental Lowestoft Decorated Porcelain Part Tea Service *Circa* 1740
Comprising two handleless cups with saucers, a hexafoil-shaped small tray, a covered bulbous creamer, and a teapoy or caddy with cover; each piece finely painted in colors and India ink with a representation of the Judgment of Paris. [Lot.]

175-

[See illustration of two pieces]

[259] [260] [259]

260. RARE BRISTOL OPAQUE WHITE GLASS VASE DECORATED WITH PORTRAIT OF QUEEN CHARLOTTE *Circa* 1760
Ovoid vase with contracted short neck in milk white glass, finely painted in colors, India ink, and gold with a profile bust portrait of Queen Charlotte surrounded by rococo scrolls, monolith and sprigs of flowers. *Height,* 9½ *inches*

37 50

Note: The most notable of the decorators employed at Bristol was Michael Edkins, formerly a painter of delftware. Bristol glass of this early period is exceedingly rare.

[See illustration]

261. SÈVRES BLUE AND WHITE JASPER WARE PLAQUE *Circa* 1780
Nymphs and Amors. Represented among clouds with birds, in white relief in a sky blue ground. In gilded frame and shadow box. Slightly imperfect. *Height,* 6¾ *inches; width,* 4 *inches*

20 –

Collection of Joseph Bonaparte, Bordentown, N. J., Sept., 1832
Collection of Mrs. Franklin Bartlett, New York, 1921

262. Two Sèvres Blue and White Jasper Ware Plaques *Circa* 1780
One depicting the Sacrifice of Iphigenia; the other, caryatides and other early neo-classic ornamentation in white relief in a sky blue ground. One repaired. Framed. *Lengths,* 13½ *and* 14½ *inches*
Collection of Joseph Bonaparte, Bordentown, N. J., Sept., 1832
25- Collection of Mrs Franklin Bartlett, New York, 1921

263. Thirteen Dresden Hand-painted Rose Pompadour Porcelain Dessert Plates
Twelve-sided plate with rose pink glaze, centred with a circular medallion reserve hand-painted with a marine or landscape scene.
3/- *Diameter,* 10 *inches*

264. Pair Imperial Sèvres Porcelain Vases *Circa* 1805
Campana-shaped two-handled vase on square foot, decorated in gold with the Imperial cipher and insignia in a *rose Pompadour* ground.
Height, 13½ *inches*
90-

Note: The vases are said to have been presented by Napoleon to his brother, Joseph. They were included in the Joseph Bonaparte Sale, Bordentown, N. J., in 1832.

Collection of the Jane Teller Mansion, New York, 1927

[See illustration]

265. Saxe Decorated Porcelain Cabaret
Comprising a two-handled tray, teapot, covered sugar bowl, creamer, two cups and two saucers. Painted with groups of 'Teniers' figures, and flowers. [Lot.]
7/7/6

266. Pair Berlin Decorated Porcelain Potpourri Vases and Covers
Pear shape, with perforated neck and satyr-mask handles; covers surmounted by figures of amors. *Height,* 14 *inches*
3/-

Illustration of number 264, *with writing bureau number* 1157

267. PAIR DRESDEN PORCELAIN FIGURES OF CHINESE MYTHOLOGICAL DEITIES
Grinning seated figures of Taoist Immortals in flowered costumes, with movable heads and hands. *Height,* 13½ *inches*

120 –

268. PAIR VIEUX PARIS DECORATED PORCELAIN VASES
Slender baluster shape, with looped handles and square foot; painted with landscapes and 'Teniers' figures. *Height,* 13 *inches*

25 –

269. DRESDEN FINELY DECORATED PORCELAIN CABARET
Comprising a shaped oval tray, a bulbous hot water pitcher and cover, sugar bowl and cover, creamer, two covered cups and two saucers. Painted and gilded with marines and figures after Robert; also *chinoiserie* in borders of gilded scroll ornament. Some pieces repaired. Contained in blue velvet-lined case. [Lot.]

55 –

Exhibited at Leeds Museum of Art, (National Exhibition of Works of Art) 1868

270. OLD STAFFORDSHIRE SILVER LUSTRE TEA AND COFFEE SERVICE
Comprising a teapot, coffee pot, plate, six cups, and four saucers. [Assembled lot.]

25 –

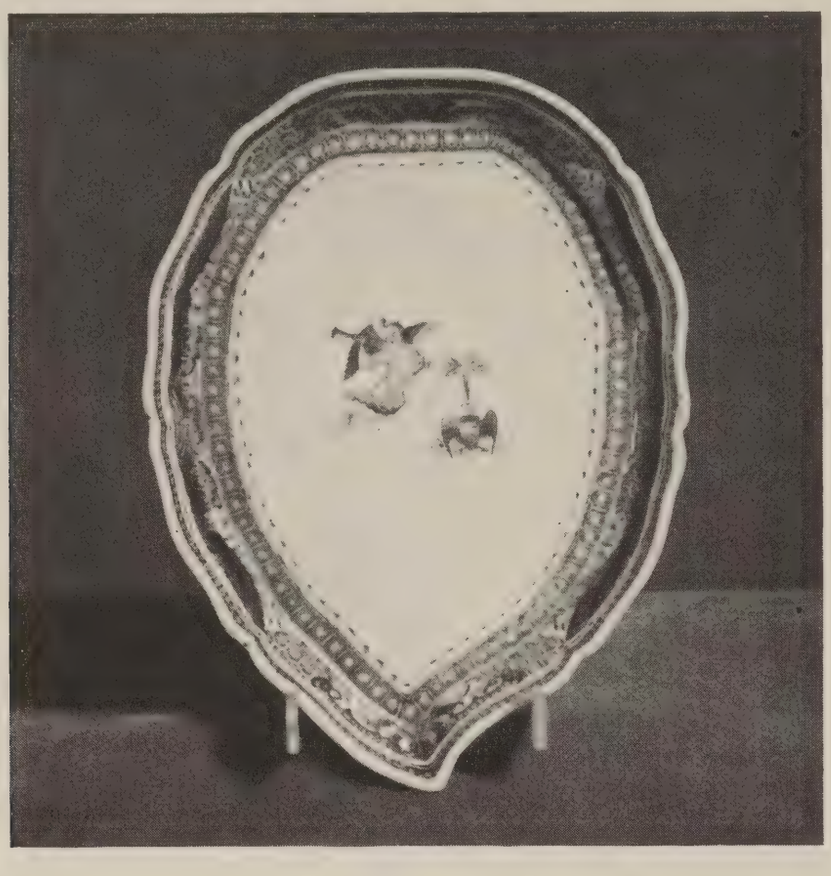
271. ORIENTAL LOWESTOFT PORCELAIN PUNCH BOWL WITH SPORTING DECORATION *Circa* 1760
Deep bowl painted with formal borders of blue, red, and gold, the exterior with four medallions in sepia grisaille, comprising two landscape vignettes, and two oval medallions of foxhunting scenes. Repaired. *Diameter,* 11⅝ *inches*

15 –

272. WORCESTER DECORATED PORCELAIN JARDINIERE *Circa* 1800
Oblong bowl with two shell handles, one repaired; decorated with floral ornament in radial stripes in iron red, rose pink, black, and gold. Together with an oval sweetmeat dish of the period.

20 –

Length, 14½ *inches*



[NUMBER 273]

273. VERY RARE ORIENTAL LOWESTOFT PORCELAIN LEAF-SHAPED DISH FROM GEORGE WASHINGTON'S CINCINNATI SERVICE *Circa* 1785

300-

Small tray or dish of hard porcelain, the centre decorated in colors and gold with a figure of an angel blowing a Jericho horn, and holding the suspended Order of the Cincinnati; conventional border of deep blue. *Length,* 7¾ *inches*

Note: The porcelain dish is from a service made for George Washington, decorated with the insignia of the Order of the Cincinnati, and used at Mount Vernon. It afterwards descended into the family of General Robert E. Lee, and was said to have been broken up and scattered during the Civil War. The present dish ultimately came into the possession of Mrs Frances Clara Morse, a descendant, of Charleston, S. C., about 1903.

Collection of Frances Clara Morse of Charleston, S. C., New York, 1911

Collection of William Whiting Nolan, New York, 1923

Exhibited at the Metropolitan Museum of Art (Triennial Meeting of the Cincinnati Society of New York), 1935

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1938

[See illustration]

[NUMBER 274]

274. FIVE HISTORIC CHINA DISHES AND PLATES
FORMERLY IN MOUNT VERNON

Four shaped dessert dishes and an octagonal plate printed in sepia and gold with sprigs of flowers and leaves and marked on back, *Copeland & Garrett, New Japan Stone.*

200—

Note: The four dishes and the plate were formerly owned by Bushrod Washington, Justice of the U. S. Supreme Court, who inherited Mount Vernon from his uncle, General Washington, and who, in turn, bequeathed them to his nephew, George Corbin Washington, great-grandfather of William Lanier Washington. See affidavit, which will be given to the purchaser.

William Lanier Washington Collection of Washington Relics, New York, 1917

[See illustration of one]

275. Sèvres Bisque Porcelain Bust of Marie Antoinette
Surmounting *bleu du roi* and gold circular plinth bearing the name of the subject. *Height,* 13 *inches*

276. Meissen Decorated Porcelain Inkstand
In the Louis XV taste, embellished with a *chinoiserie* group and painted with sprigs of flowers in colors. *Length,* 13½ *inches*

277. Pair Sèvres Bisque Porcelain Candelabra
Formed as figures of nude infants seated on rocaille-scrolled plinths and flanked by scrolled branches for two candles. *Height,* 12 *inches*

278. Pair Dresden Decorated Porcelain Vases and Covers
Painted with rococo figures in panels, and flowers in a pink, white, and gold ground. *Height,* 14 *inches*

279. Pair Dresden Decorated Porcelain Vases and Covers
Somewhat similar to preceding; in a yellow ground.
Height, 13 *inches*

280. Creil Transfer-printed Faïence Soup Tureen
Cover and Stand *Circa* 1800
Printed with English and French views, and imitating Leeds queen's ware. *Length,* 15 *inches*

281. Pair Decorated Porcelain Two-handled Vases and Covers
Strasbourg Style
Finely painted with flowers and leaves; covers surmounted by groups of foliage. *Height,* 17½ *inches*

282. Queen's Ware Basket Pattern Dessert Service *Leeds Style*
Baskets, bonbon dishes and plates. Thirty pieces imitating eighteenth century Leeds queen's ware. Together with four platters differing in pattern. [Lot.]

283. Pair Berlin Decorated Porcelain Chinoiserie Figures
After Kändler
Charming figure of a Chinaman in flowered costume playing cymbals, and of a lady holding a plumage bird upon her right hand.
Height, 14½ *and* 16½ *inches*

[See illustration]

[283] [284] [283]

284. PAIR DRESDEN PORCELAIN THREE-TIER COMPOTIERS
Composed of three shaped trays graduated in size, surmounted by figures of children; the borders modeled and painted with flowers and leaves. On three scrolled legs. *Height,* 18 *inches*

70-

[See illustration of one]

285. SAXE DECORATED PORCELAIN VASE AND COVER
Painted with rococo figures in panels, also flowers in a white, yellow and gold ground. With square plinth. *Height,* 19 *inches*

90-

286. PAIR OLD SATSUMA DECORATED VASES
Richly decorated in relief with clumps of peonies and lotus flowers, also pheasants in pools; with cover and reticulated stand.
Height, 21 *inches*

40-

287. Pair Dresden Decorated Porcelain Vases and Covers
Inverted pear shape, with domed cover; painted in colors with groups of flowers and leaves. *Height,* 20½ *inches*

288. Two Continental Porcelain and Faïence Pitchers
Circa 1800
Cream-glazed pitcher decorated in sepia; white porcelain covered pitcher painted with sprigs of blue and green flowers and leaves.
Heights, 9 *and* 11 *inches*

289. Three Decorated Continental Porcelain Articles
XVIII Century
Höchst small pitcher and cover; Rudolstadt creamer and cover; a small cylindrical mug. All finely painted with figures or flowers in colors. One piece repaired. [Lot.]

290. Lot of Early Blue Staffordshire China Plates and Dishes
Including a vegetable dish showing American eagle and shield, a Harper's Ferry plate, and five soup plates with conventional design. [Lot.]

291. Set of Four French Decorated Porcelain Candlesticks, Two Flower Holders and Three Bowls
Simulating eighteenth century faïence, gaily painted with flowers and foliage in colors. [Lot.]

292. Eleven Decorated Faïence Plates
Differently painted with barnyard fowls in colors, and flowers. [Lot.]
Diameter, 10 *inches*

293. Lot of Decorative Table Porcelains *Meissen Style*
Eight shaped dishes, a salad bowl, twelve chocolate cups and saucers, five plates, and four egg cups. In two patterns. [Lot.]

GEORGIAN, EARLY AMERICAN, AND OTHER OLD SILVER AND SHEFFIELD PLATE

294. Four George III Silver Sugar Tongs *London, circa* 1790-1800
Variously engraved and all initialed or crested. [Lot.]

295. SIX EARLY AMERICAN SILVER TABLESPOONS
J. Crawford, New York, N. Y., circa 1815
Plain fiddle pattern spoon, the handle with engraved initial *P. H.* [Lot.]
15-

296. SIX EARLY AMERICAN SILVER TABLESPOONS
J. Thompson, New York, N. Y., circa 1820
Matching the preceding spoons and with similar engraved initials. [Lot.]
32 50

297. TWO GEORGE III SILVER TODDY LADLES *Circa* 1800
One with a silver coin in the bowl. Both have twisted whalebone handles. [Lot.] *Lengths,* 10 *and* 15 *inches*
10-

298. SEVEN GEORGE III SILVER TEASPOONS, AND PAIR SUGAR TONGS
Circa 1800
With engraved feather edges and varying in pattern. [Lot.]
12 50

299. SIX RARE EARLY AMERICAN SILVER TEASPOONS
Zachariah Brigden, Boston, Mass., 1734-1787
Delicate spoon with initialed and pointed handle. Maker's mark *Z. B.* in a rectangle. In a case. [Lot.]
35-

300. TEN EARLY AMERICAN SILVER TEASPOONS, AND PAIR SUGAR TONGS
Benedict & Squire, New York, N. Y., circa 1825
All with engraved initials *P. H.* on stems. [Lot.]
35-

301. SIX GEORGIAN GILDED SILVER DESSERT SPOONS AND SIX TABLE FORKS *London, circa* 1790-1830
Handsome gilded silver dessert spoon with small crest on handle; six plain silver forks with various date marks but of similar design, and also crested. [Lot.]
35-

302. TWELVE EARLY AMERICAN SILVER TEASPOONS, AND PAIR SUGAR TONGS *Circa* 1790-1830
Various patterns and makers. [Lot.]
35-

[NUMBER 303]

303. TWELVE GEORGE IV GILDED SILVER DESSERT KNIVES AND TWELVE FORKS WITH SPODE PORCELAIN HANDLES
W. Eley & W. Fearn, London, 1823

240-

Handsome silver-bladed knife and four-prong fork with chased ornamentation. The handle of porcelain painted with cartouches of pink roses and green leaves in a blue-stippled white ground. Rare. [Lot.]

[See illustration of nine]

304. TWELVE GILDED SILVER DESSERT KNIVES AND TWELVE FORKS WITH SPODE PORCELAIN HANDLES *A. Hadfield, Sheffield,* 1837

190-

Matching the preceding. The porcelain handles painted with cartouches of pink roses and green leaves in a green-stippled white ground. Rare. [Lot.]

305. TWO EARLY AMERICAN SILVER SAUCE LADLES
John Burt Lyng, New York, circa 1770
With scallop-shell bowl, curved stem and corkscrew terminal; maker's mark LYNG in a serrated rectangle, and N. YORK in a plain rectangle. Rare. [Lot.]

306. TEN SILVER TEASPOONS *Circa* 1800
Uncommon shape, with engraved slender handle and various marks, probably early American. Together with an American dessert spoon by Hutton, and two teaspoons by different makers. [Lot.]

307. SET OF TWELVE LOUIS XVIII GILDED SILVER AND MOTHER OF PEARL FRUIT KNIVES *Paris, circa* 1820
Finely tapered blade of gilded silver, clearly marked; the handle of mother of pearl mounted with gilded silver rectangular ferrules; in fitted case. Fine quality. [Lot.]

308. TWENTY-TWO EARLY AMERICAN SILVER TABLE FORKS
Squire, New York, 1835-50
Four-prong fork with fretted edge and engraved monogram. Marked: *S. P. Squire, Squire Brothers,* etc. [Lot.]

309. THIRTEEN EARLY AMERICAN SILVER TABLESPOONS AND TWO SOUP LADLES *Squire, New York,* 1835-50
Matching the preceding. Monogrammed. Together with two butter knives. [Lot.]

310. TWENTY-FOUR DESSERT FORKS *Squire, New York,* 1835-50
Matching the preceding. Monogrammed. [Lot.]

311. TWELVE EARLY AMERICAN SILVER DESSERT SPOONS, SEVENTEEN TEASPOONS AND A SAUCE LADLE *Squire, New York,* 1835-50
Matching the preceding. Monogrammed. [Lot.]

312. TWELVE GEORGIAN GILDED SILVER DESSERT SPOONS
Heavy spoon with fretted stem and shell terminal with engraved crest. Marks partly rubbed. [Lot.]

313. Twelve Early American Silver Fruit Knives
E. Stebbins & Co., New York, circa 1850
Plain blade and threaded shaped handle. Monogrammed. [Lot.]

15-

314. Twelve George III Silver Tablespoons *London, circa* 1765-70
Handsome spoon with plain bowl and 'feathered' slender stem with twisted terminal; various date marks. Crested. [Lot.]

50-

315. Twelve William IV Silver Dessert Forks *London,* 1831
Matching the preceding tablespoons. Crested. [Lot.]

30-

316. Two Antique Silver Punch Ladles
George III punch ladle with fluted bowl and brown ebony handle. Another larger, and of nineteenth century make. [Lot.]

17½

317. Set of Twelve Charles X Gilded Silver and Mother of Pearl Dessert Knives *Paris, circa* 1830
Dainty silver-bladed knife with chased ferrule and delicately shaped mother of pearl handle. In case. [Lot.]

30-

318. Eighteen George III Silver Tablespoons
T. Northcote, London, 1788, 1790, *and* 1793
Handsome spoon with plain bowl, 'feathered' and reeded stem and corkscrew terminal. All plainly marked. [Lot.]

60-

319. Twelve George III Silver Dessert Spoons *London,* 1781-1791
Matching the preceding tablespoons. [Lot.]

25-

320. Six Silver Three-prong Dessert Forks *London,* 1892
Matching the preceding dessert spoons. [Lot.]

10-

321. PAIR GEORGE III GILDED SILVER SERVING SPOONS *London,* 1807
Heavy spoon with chased shell on bowl and end of handle. Together with a plain silver serving spoon with Victorian marks. [Lot.]
Length, 12 *inches*

22 50

322. EMPIRE SILVER SUCRIER *French, circa* 1830
In the Empire taste, the cover surmounted by a bee finial.

15-

323. EARLY AMERICAN ENGRAVED SILVER CREAM PITCHER
J. Sayre, New York, 1778-1818
Oval with flaring rim, engraved with conventional bands and cartouches. *Height,* 5¼ *inches*
[See illustration]

35-

324. GEORGE III SILVER OBLONG TEAPOT *London,* 1816
Half-fluted body, ball feet, molded gadroon and leaf border.
Height, 6½ *inches*
[See illustration]

30-

325. GEORGE I CHASED SILVER DREDGER *T. Bamford, London,* 1725
Dredger or tall caster, the exterior and top handsomely flat-chased and pierced with formal plantain leaves, arabesque ornament, strapwork, and flower swags; fully marked on top and under foot.
Height, 7½ *inches*
[See illustration]

40-

326. TWO EARLY AMERICAN SILVER CREAM PITCHERS *Circa* 1800
Oval pitcher with flaring rim and loop handle, by T. Emery. Another, somewhat similar by R. Evans, of Boston, Mass.
Height, about 5¼ *inches*
[See illustration]

65-

Illustration of numbers 323 *to* 326, *inclusive, on following page*

[328] [328] [329]

AT CENTRE: NUMBERS 326-327-326
TOP ROW: NUMBERS 323-324-325

327. GEORGE III SILVER HEXAGONAL TEAPOT

H. Chawner, London, 1788

120- Straight-sided body embellished with bands of conventional ornamentation in punchwork; ivory handle and knob. *Height, 6 inches*

[See illustration]

328. GEORGE III SILVER TEAPOT AND SUGAR BOWL *London,* 1803-4
Teapot with slightly swelling oval body engraved with bands of conventional ornamentation; hinged lid, tapered and curved spout, brown ebony handle and knob. Two-handled sugar bowl *en suite.* Maker's mark *J. E.* in an octofoil. [Lot.]

85-

[See illustration]

329. GEORGE III HELMET-SHAPED SILVER CREAM PITCHER
H. Chawner & J. Emes, London, 1797
Beautiful ovoid fluting body on spreading oval foot; with reeded loop handle and borders. *Height, 6 inches*

45-

[See illustration]

330. GEORGE III PIERCED SILVER TAPER HOLDER *London,* 1779
Cylindrical, the sides pierced in quatrefoil diaper pattern; hinged lid with honeysuckle thumb piece. Has clear glass liner.
Height, 3¼ *inches*

35-

331. GEORGE III SILVER SHAPED TEA CADDY *T. Heming, London,* 1765
Beautiful shaped oblong caddy with loose lid; the borders molded with shells and gadroon ornament. Engraved cartouche on one side.
Height, 5¼ *inches*

30-

332. GEORGE III SILVER DISH CROSS *London,* 1782
Folding X-shaped stand for a dish or plate beautifully made, containing a heating lamp at centre. *Length,* 10 *inches*

40-

333. EARLY AMERICAN SILVER CREAM PITCHER *Circa* 1790
Oval with horizontally ribbed body and looped handle; initialed MDM. No maker's mark. *Height, 6 inches*
Collection of William Lanier Washington, New York, 1920

30-

334. GEORGE III SILVER SMALL MUG, A SNUFFER TRAY, AND A SHEFFIELD PLATE TEA CADDY
Mug by S. Hennell, London, 1815, encircled by reeded bands engraved with initials. *Repoussé* oblong tea caddy in rococo style. Oblong snuffer tray with gadrooned border. [Lot.]

15-

335. DIRECTOIRE SMALL SILVER INKSTAND *Dutch, circa* 1800
Ingeniously fitted specimen in the form of a square coffer; on rocaille-scrolled legs. *Width, about 3 inches*

175

[339] [340] [339]

AT TOP: NUMBERS 336-337-338

336. GEORGE III REPOUSSÉ SILVER TEA CADDY
D. Smith & R. Sharp, London, 1764
Oblong caddy of 'Chippendale' design *repoussé* with Chinese figures, obelisks, pagodas, scrolls and animal masks. *Height,* 6½ *inches*

30-

[See illustration]

337. FINELY ENGRAVED SILVER OVAL TEA CADDY *Amsterdam, circa* 1790
In the English taste, the sides and hinged lid 'bright cut' with delicate festoons of laurel and husk depending from ribbon knots; the borders beaded. *Height,* 4 *inches*

50-

[See illustration]

338. GEORGE III SILVER OBLONG TEA CADDY
C. Aldridge & H. Green, London, 1782
The sides finely flat-chased with figures of Chinamen supporting cartouches enclosing crests, also borders of scrolls and exotic birds; the lid surmounted by a seated figure of a Chinaman. *Height, 6 inches*

65-

[See illustration]

339. PAIR GEORGE III ADAM SHEFFIELD PLATE CANDLESTICKS
Circa 1775
The tapered columnar stem and flaring square base molded and chased with rams' masks, husk festoons, and fluting; the borders gadrooned. *Height,* 12 *inches*

45-

[See illustration]

340. GEORGE II SILVER SALVER *Sam'l Courtauld, London,* 1753
Heavy silver circular tray, the centre plain except for an engraved scroll cartouche; the applied border and three feet richly molded pierced and chased with rococo flowers, shells and scrolls.
Diameter, 11½ *inches*

110-

[See illustration]

341. EARLY AMERICAN SILVER SUGAR BOWL, AND A GEORGIAN CREAM PITCHER *Circa* 1810
Boat-shaped sugar bowl with two handles; oval creamer somewhat similar. Engraved bands of conventional ornamentation. [Lot.]

40-

342. GEORGE III SILVER CANDLE SNUFFERS AND TRAY *London,* 1818
Scissors-pattern snuffer chased with formal leafage and shells; oblong tray with molded gadroon and shell border. *Length,* 9½ *inches*

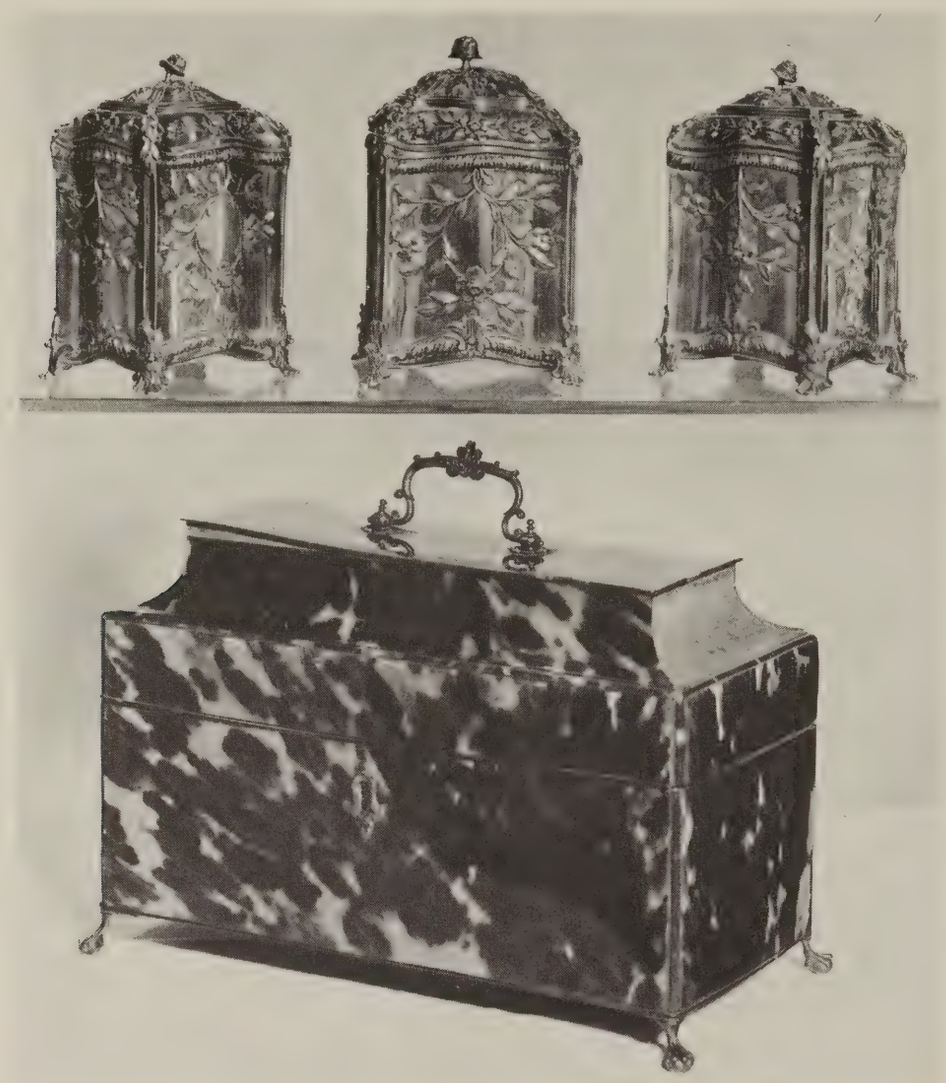
17 50

343. GEORGE III ENGRAVED SILVER OVAL TEAPOT
G. Smith & T. Hayter, London, 1800
Paneled body 'bright cut' with ornamental cartouches and conventional bands; black japanned handle. *Height,* 6½ *inches*

30-

344. GEORGE III SILVER CREAMER, AND A SHEFFIELD PLATE TEAPOT AND SUGAR BASKET *Circa* 1800
Oval creamer with repair on side. Oblong teapot with beaded borders and brown ebony handle. Openwork sugar basket with blue glass liner. [Lot.]

27 50



[NUMBER 345]

345. SET OF THREE GEORGE III CHASED SILVER TEA CADDIES IN TORTOISE SHELL CASKET *Wm. Vincent, London,* 1770

Comprising a shaped square caddy with loose cover, and two oblong caddies *en suite;* the covers and sides handsomely chased with formalized flowers and leaves; four marks under foot, also stamped: *Lambert, Coventry St., London.* Contained in crimson velvet-lined case veneered with tortoise shell; some pieces of veneer missing.

Length of casket, 10½ *inches*

120-

[See illustration]

346. EMPIRE SILVER SAUCEBOAT *French, circa* 1810
In the Roman taste with serpent handle, and surmounting oblong plinth with leonine feet. *Length,* 8 *inches*

25-

347. GEORGIAN CHASED SILVER COFFEE POT, ON STAND
Tapered coffee pot, hinged lid and curved spout; elaborately chased at some later date with flowers and scrolls; on three-legged stand of slightly later date, which contains a heating lamp and is similarly chased. Coffee pot with date mark of 1818, stand of 1822.
Height, 12 *inches*

50-

348. GEORGE IV CHASED SILVER SMALL TEA KETTLE, ON STAND
John Angell(?), London, 1827
Squat pear-shaped body richly chased with flowers and scrolls, the lid surmounted by a seated figure of a Chinaman; swivel handle partly of ivory; surmounting three-legged stand of uncertain date, which contains a heating lamp. *Height,* 11½ *inches*

75-

349. CHARLES X GILDED SILVER TEA AND COFFEE SERVICE
Paris, circa 1830
Comprising a teapot, coffee pot, sugar bowl and cover, and creamer; in the Empire taste with animalistic spouts and foliated handles. [Lot.]

135-

350. GEORGE III CHASED SILVER HOT WATER JUG, ON STAND
J. Edwards, London, 1798
Nearly cylindrical, with hinged dome lid and shaped spout; elaborately chased at some later date with flowers, scroll and scale ornament; surmounting a four-legged stand containing a heating lamp similarly chased. *Height,* 14½ *inches*

45-

351. GEORGE III CHASED SILVER COFFEE POT
C. Whipham & T. Wright, London, 1761
Bulbous body, hinged dome lid, and curved spout; molded and chased at some later date with sprigs of foliage and fruit; black ebony handle. Monogrammed. *Height,* 12 *inches*

75-

[NUMBER 352]

352. RARE GEORGE II SILVER TEA KETTLE ON STAND

Alex. Johnston, London, 1759

Pear-shaped body with swivel handle partly covered with wicker, fluted and scrolled spout and hinged lid; on openwork stand with three shell-and-scroll legs and containing heating lamp; kettle faintly engraved around the upper part with a band of scrolls and flowers.

410-

Height, 15¾ *inches*

[See illustration]

353. GEORGE III SILVER BRANDY SAUCEPAN AND COVER

J. Wakelin & W. Taylor, London, 1790

45-

Plain slightly swelling body with loose lid; the yew or pearwood handle fitted into a silver socket. Marked on lid and bottom. Rare.

354. GEORGE III SHEFFIELD PLATE TEAPOT, AND A WIRE PATTERN FRUIT BASKET *Circa* 1790
Straight-sided shaped oval body, hinged lid, tapered straight spout; ebony handle and knob. Circular fruit basket with swivel handle. [Lot.]

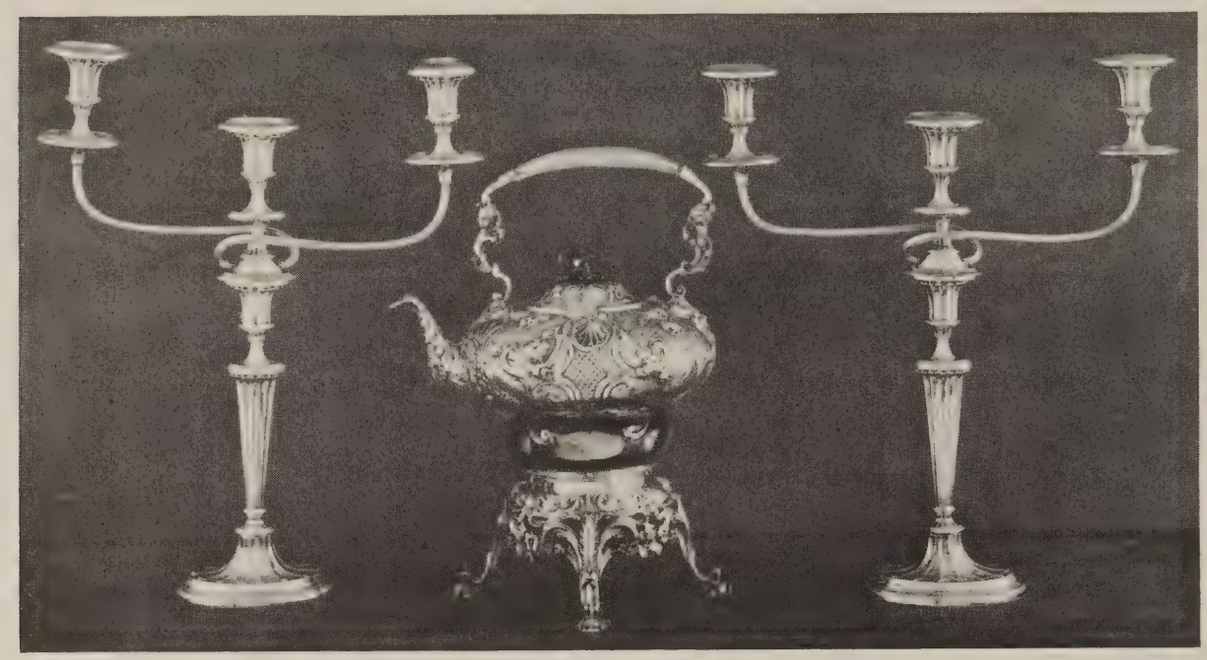
355. PAIR GEORGE III SHEFFIELD PLATE ENTREE DISHES WITH COVERS AND HEATERS *Circa* 1805
Oblong dish with reversible cover; set in an oblong stand which holds hot water. The borders, handles, and feet, molded with gadroon and leaf ornament. *Length,* 14 *inches*

356. GEORGE III SHEFFIELD PLATE TEAPOT AND A WIRE PATTERN BASKET *Circa* 1790
Shaped oblong body with chamfered and reeded corners, engraved with conventional bands and cartouches enclosing initials; pearwood handle and knob. Oblong openwork basket with swivel handle. [Lot.]
Height, 6½ *inches*

357. SET OF FOUR GEORGE III SHEFFIELD PLATE CANDLESTICKS *Circa* 1815
With tapered baluster stem, circular base, and urn-shaped top; the borders molded with acanthus. *Height,* 10¼ *inches*

358. EARLY AMERICAN REPOUSSÉ SILVER SHAPED PLATTER *Everadus Bogardus, New York, fl.* 1698
The shaped border richly molded and chased with formal foliage and beading; centre plain. Maker's mark: E. BOGARDUS stamped twice in a rectangle. Needs small repair. *Length,* 19 *inches*
Collection of Burghard Steiner, New York, 1929

359. GEORGE III PIERCED SILVER FRUIT BASKET *London,* 1761-2
Oval with swivel handle and openwork foot, the sides richly pierced with panels of arabesques and diaper pattern, the borders beaded.
Length, 13 *inches*



[361] [360] [361]

360. REPOUSSÉ SILVER TEA KETTLE ON STAND *London,* 1842
Inverted pear-shaped kettle with swivel handle, hinged lid; surmounting a four-legged stand containing a heating lamp. All elaborately *repoussé* with foliage and scrolls in the George II style.
Height, 17 *inches*
90-
[See illustration]

361. PAIR GEORGE III SHEFFIELD PLATE CANDELABRA *Circa* 1790
Graceful slender reeded baluster stem on oval base supporting reeded curved branches with urn-shaped sconces for three lights.
Height, 20 *inches*
90-
[See illustration]

362. GEORGE III SHEFFIELD PLATE FRUIT BASKET *Circa* 1800
Octagonal with swivel handle, the sides pierced with urn-and-leaf medallions. *Length,* 14½ *inches*
32 50

363. PAIR GEORGE IV SHEFFIELD PLATE CANDELABRA *Circa* 1820
Shaped stem on circular base supporting reeded curved branches for three lights, the borders molded with shells and leafage.
Height, 22 *inches*
65-

364. PAIR GEORGE IV SHEFFIELD PLATE ENTREE DISHES AND A TEAPOT *Circa* 1820
Shaped oval dish, the border molded with shells and foliage; oblong teapot with gadrooned borders and ebony handle. [Lot.]

30-

365. GEORGE III SHEFFIELD PLATE TWO-ARM CANDELABRA *Circa* 1800
In the classic style, with urn-shaped sconces for two lights adjustable to varying heights on a straight shaft. *Height,* 20 *inches*

45-

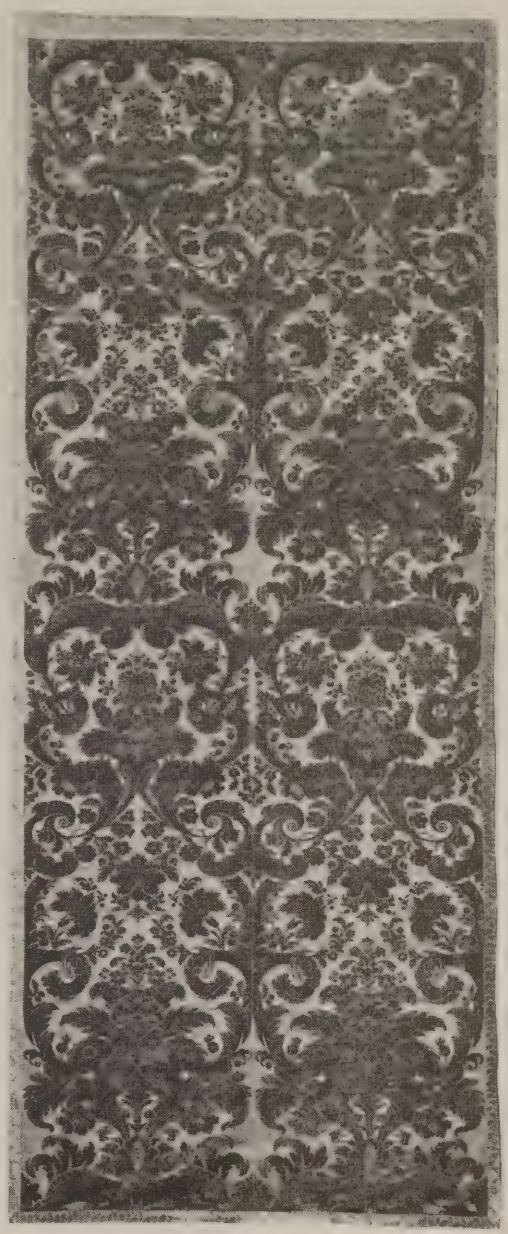
366. TWO GEORGE IV SHEFFIELD PLATE SALVERS *Circa* 1820
One with molded and leaf-chased border and feet, and engraved centre; another larger and more elaborately decorated. [Lot.]
Diameters, 15½ *and* 18½ *inches*

45-

GENOESE VELVETS, DAMASKS AND EMBROIDERIES

367. POLYCHROMED VELVET PANEL *Persian, XVIII Century*
Double panel with blue centre and small diamond medallion, within a *chevronné* rose and white border. 51½ *inches square*

10-



[NUMBER 368]

368. LOUIS XIV MOSS GREEN CUT AND UNCUT VELVET HANGING *Genoese, Late XVII Century*
Sumptuously woven on a satin ground with large spatulate floral sprays enclosed within scrolled and voluted leafy branches festooned with blossoms; two widths. *Length,* 9 *feet* 5 *inches; width,* 44 *inches*

50-

[See illustration]

369. Louis XIV Moss Green Cut and Uncut Velvet Hanging
Genoese, Late XVII Century
Similar to the preceding. *Length,* 9 *feet* 5 *inches; width,* 44 *inches*

50-

370. Floss Silk Embroidered Linen Coverlet *Spanish, circa* 1700
In blue linen, knotted in floss silk with an octagonal trellis in yellow enclosing recurrent figures of two-headed Hapsburg eagles in *bois de rose* picked out in white. *Length,* 7 *feet* 2 *inches; width,* 6 *feet*

15-

371. Louis XV Rose Crimson Silk Damask Coverlet
French, XVIII Century
Damassé with rococo lacy cartouches enclosing floral palmettes and clusters; fringed. *Length,* 7 *feet* 4 *inches; width,* 7 *feet* 2 *inches*

27½

372. Polychromed Floss Velvet Armorial Hanging
Italian, XVII Century
Crimson ground centred with a panel containing a large escutcheon with coronet and floral mantling; surrounded by a broad border of lotus and peony scrollings enlivened with figures of birds and dogs in soft colors. In fine preservation. *Height,* 8 *feet* 4 *inches; length,* 10 *feet*

[See illustration]

35-

373. Polychromed Floss Velvet Armorial Hanging
Italian, XVII Century
Similar to the preceding.

[NUMBER 372]

374. RUBY VELVET BALCONY HANGING OF IMPORTANT SIZE

Genoese, XVI Century

Pieced from panels of richly patinated Renaissance velvet with rose lustre; fringed valance panel centred with an escutcheon.

85-

Length, 19 *feet* 6 *inches; width,* 5 *feet* 2 *inches*

375. RUBY VELVET BALCONY HANGING OF IMPORTANT SIZE

Genoese, XVI Century

Similar to the preceding.

85-

Length, 19 *feet* 6 *inches; width,* 5 *feet* 2 *inches*

376. RUBY VELVET BALCONY HANGING OF IMPORTANT SIZE

Genoese, XVI Century

85- Similar to the preceding.

Length, 19 *feet* 6 *inches; width,* 6 *feet* 8 *inches*

[END OF SECOND SESSION]

9315-

THIRD SESSION

Wednesday, October 19, 1938, at 8:15

CATALOGUE NUMBERS 377 TO 534 INCLUSIVE

PAINTINGS AND WATERCOLOR DRAWINGS

INCLUDING AN EXTENSIVE COLLECTION OF VIEWS
WITH MANY FROM THE HUDSON RIVER PORT FOLIO
LITHOGRAPHS BY CURRIER & IVES, ETC.

377. AMERICAN INDIANS. ORIGINAL WATERCOLOR DRAWING entitled *"Scalp Dance of the Dacotahs"*, signed *"S. E. 1850"*. Framed. Height, 8⅝ inches; length, 12 inches.

A colorful drawing of a large number of Indians dancing in a clearing among their teepees, with tall gaunt mountains in the background. This plate appeared in one of Schoolcraft's works.

6-

378. AMERICAN SCENERY. PAINTINGS. Eleven Miniature Views including Niagara Falls, Lake George at Sunset, the Mohawk Valley in Winter, Allegheny Scenery, and other scenes, as listed in the brochure. François Gignoux, N.A. American: 1816-1882. Total height, 26 inches; total length, 36 inches.

A brochure, on exhibition with the paintings, which will be presented to the purchaser, gives the full titles of each view and history stating that they are original studies for the larger pictures of these subjects.

60-

Collection of Walter Lippincott, New York.

Exhibited at the Brooklyn Art Association, Brooklyn, N. Y., 1861.

379. AMERICAN VIEWS. ORIGINAL DRAWINGS. *"A View of the Forest Garden Passaic Falls"*, signed *"E. W. Clay 1833 Dec. 4th."* WATERCOLOR, height, 7½ inches; width, 6¼ inches ❖ *"Hoboken, New Jersey about 1800 . . . Drawn by John L. Morton"* [The latter reading is quoted from the mat.] WATERCOLOR, *small oval* ❖ *"Falls of Tivoli"*, unsigned. WASH DRAWING, height, 7 inches; width, 4¾ inches ❖ *"Old Meeting House, Burlington, N. J."*, unsigned. WASH DRAWING, height 7½ inches; width, 10¼ inches ❖ *"A view of the Ursuline Convent Quebec"*, unsigned. WATERCOLOR, height, 4½ inches; width, 5¾ inches. Together 5 pieces, each framed.

7.50

[*AMERICAN VIEWS, Continued*]

380. —— Foundry on Jones Creek near Baltimore. COLORED LITHOGRAPH. Lithographie par Bichebois fig par Vic'r Adam. Dessiné d'après Walls par J. Milbert. [Paris, 1828] ❖ General View of the Military school—West-Point. COLORED LITHOGRAPH. Lithographie par Deroy. Dessiné d'après par J. Milbert. [Paris, 1828]. Together 2 pieces, folio and oblong 4to. Each framed.

3 -

381. —— Hell Gate. UNCOLORED AQUATINT. Painted by J. Shaw, engraved by J. Hill. Philadelphia: M. Carey & Son, n.d. ❖ Falls of St. Anthony on the Mississippi. COLORED AQUATINT. Painted by J. Shaw, engraved by J. Hill. Philadelphia: Thos. T. Ash, n.d. ❖ View on the North River. UNCOLORED AQUATINT. Painted by J. Shaw, engraved by J. Hill. Philadelphia: Thomas T. Ash, n.d.; *trimmed.* Together 3 pieces, each framed.

32 50

382. —— Kaaterskill Falls. Catskill Falls. COLORED LITHOGRAPH. Fr. Nature and on Stone by Chas. Gildemeister, N. Y., 1831 ❖ Enfield Fall (230 Feet High.) Near Ithaca Tomkins Co. N. Y. COLORED LITHOGRAPH. Drawn from Nature by E. Whitefield. Printed in colors by Endicott & Co., N. Y., 1854; small marginal stain ❖ West View from near High Rock, Lynn, Mass. [and] East View from near Rock, Lynn, Mass. COLORED LITHOGRAPHS. Painted by J. B. Bachelder from a Daguerreotype by G. Hill. Lith. of Endicott & Co., N. Y. 1856 ❖ and 3 other American views on one sheet. Together 5 pieces, folio and oblong 4to. In five frames.

6 -

383. —— Storming Fort Oswego, on Lake Ontario, North America, May 6th, 1814. COLORED AQUATINT. Drawn by Captain Steele, engraved by R. Havell & Son. N.p., n.d.; *trimmed* ❖ Ravine Occupied by the Picket Reserves. COLORED LITHOGRAPH. Jno. B. Bachelder, Del. Boston, 1862. Together 2 pieces. Each framed.

25 -

384. —— View of Flushing (Long Island), North America. COLORED LITHOGRAPH. J. Milbert del. Lithog: de C. Mott, n.p., n.d. ❖ Vue sur le Delaware prés Bordentown. COLORED LITHOGRAPH. Dessiné d'après par Ch. Bodmer. Gravé par Ch. Vogel, n.p., n.d. ❖ View near Bordentown, n.p., n.d. ❖ and other American views. Together 6 pieces, oblong 4to to oblong 12mo. Each framed.

6 -

385. AMERICAN WATERFALLS. The Great Cohoe Waterfall, on the Mohawk River; Waterfall on the Passaic, New Jersey. COLORED ENGRAVINGS. Published 24th May 1827 by R. H. Laurie, 53 Fleet Street, London. Together 2 pieces, oblong folio, each framed.

From the George Cabot Ward Collection.

10-

386. BARNUM'S MUSEUM. ORIGINAL WATERCOLOR DRAWING of Barnum's Museum the day of the Fire. *By J. Wells Champrey,* from the Parlor of the Astor House, July 13, 1865. Height of actual drawing, 4 7/16 inches; length, 6⅞ inches. Framed.

22-

387. BARTLETT, W. H. A group of 12 ORIGINAL WASH DRAWINGS in sepia, all representative of American Views ✣ A group of the engraved reproductions of these drawings. Together 24 pieces, each artistically matted and uniformly framed in narrow gilt and black frames.

The engravings are entitled: View of the Capitol at Washington; Ballston Springs; The Rideau Canal, Bytown; Port Hope; The Exchange and Girards Bank, Philadelphia; Wolfe's Cove; Lily Lake, St. John; The Valley of the Shenandoah, from Jeffersons Rock, Harper's Ferry; Kingston, Lake Ontario; Harper's Ferry. From the Blue Ridge; Peekskill Landing, Hudson River; and Fort Hamilton and the Narrows. This last engraving is colored.

115-

388. BATTLE OF NEW ORLEANS. COLORED LITHOGRAPH *by John Landis.* [Phila.] 1840. Large oblong folio; some defects. With key of position of the commanding generals at foot. Framed.

From the George Cabot Ward Collection.

10-

389. BROADWAY. ORIGINAL DRAWING in India ink. *By A. J. Davis.* Height of actual drawing, 8½ inches; width, 6½ inches. Framed.

Depicts the west side of Broadway looking north from the upper corner of Barclay street at the American Hotel, showing Mechanic's Hall on upper side of Park Place and extending beyond Murray street.

10-

390. BIRCH, THOMAS. A group of 11 ORIGINAL PENCIL, WASH, AND PEN-AND-INK DRAWINGS BY THOMAS BIRCH. Sizes varying from 2½ to 4½ and 4⅛ to 7 inches. On two large folio sheets, framed.

AN INTERESTING GROUP OF DRAWINGS DEPICTING THE NAVAL ENGAGEMENTS BETWEEN THE UNITED STATES AND GREAT BRITAIN DURING THE WAR OF 1812. The views display the following titles by the artist: Hornet and Peacock off the West India Islands; Boxer and Enterprise; Perry's Victory on Lake Erie (with marginal identification of the various ships); Epervier and Peacock—Morning—Convoy; View of West Point; Essex and Alert Sloop of War; Constitution and Guerrier; Frolic and Wasp; Constitution and Java; Macedonian and United States; and a Pattern of the Constitution's Stern. From Comd. Bainbridge.

460-

Thomas Birch was an English artist who came to America in 1793. After establishing himself in Philadelphia as a portrait painter, his attention focused itself upon marine subjects. The war of 1812 gave him ample material and he executed a series of historical views of various naval engagements, of which the above are some of the original drawings. From the George Goodman Collection.

[See illustration of one]

391. BROOKLYN. ORIGINAL WATERCOLOR DRAWING of Gowanus Heights, Brooklyn, N. Y., 1856. Unsigned. Height, 11¾ inches; length, 19¼ inches. Framed.

20-

A CHARMING DRAWING of Gowanus Heights as it was in 1856. In the centre of the picture is a road leading down between the hills to the water's edge. A large mansion, partly in sun and partly in shadow can be seen on the right. A church enhances the landscape in the distance, while in the background the water may be seen with many small craft upon its face. The light and shade of the trees and shrubs, the white clouds and the grazing kine, make a very attractive picture.

392. CALIFORNIA VIEWS. Falls of the Tuolumne ❖ Yosemite Fall 2,634 Feet High, Yosemite Valley, Mariposa Co., Cal. ❖ Yosemite Valley, Mariposa Co., Cal. Altitude 4,000 Ft. above the Sea ❖ South Dome, Liberty Cap & Nevada Fall, Yosemite. COLORED LITHOGRAPHS *by George H. Baker,* San Francisco [1859]. Together 4 pieces, oblong folio; two prints slightly foxed. Each framed.

12.50

The last piece listed does not bear the artist's name.

393. CANADIAN VIEW. ORIGINAL WATERCOLOR DRAWING of Quebec Gate, Montreal, unsigned. Height, 9¼ inches; width, 14¼ inches. Framed.

17-

The drawing depicts the gate and wall, with cattle, ox wagon, etc., in the foreground. Executed about the middle of the eighteenth century.

394. CHATHAM STREET. ORIGINAL WATERCOLOR DRAWING *by M. Falconer,* 1860. Height of actual drawing 10¾ inches; length, 15½ inches. Framed.

3.50

A colorful representation of an animated winter street scene at Nos. 11, 15, and 17 Chatham Street, New York, in April, 1855.

395. COLORED AQUATINT PLATES. Don Guichotte series. COLORED AQUATINTS, *by Descourtis, after Schall.* Folios. 4 pieces. Each framed.

1.50

FINE IMPRESSIONS, with fair margins.

Naval Engagements War of 1812
Between The United States and Great Britian
Original Drawings by Thomas Birch
Philadelphia 1779 1851

[NUMBER 390]

AN EXTREMELY RARE SERIES OF COLORED AQUATINT PLATES OF AMERICAN VIEWS

COMPLETE SET

396. COLORED AQUATINT PLATES OF AMERICAN VIEWS. Picturesque Views of American Scenery. 20 FINELY COLORED AQUATINT PLATES, engraved by J. Hill, after J. Shaw. Folio and oblong folio, each framed.

Philadelphia: Published by M. Carey & Son [1820]

A COMPLETE AND SUPERB SET OF AN EXTREMELY RARE SERIES OF AMERICAN VIEWS. The work was originally issued in three parts, with letterpress. The wrappers and letterpress are not present with the above set.

The plates are all fine impressions of historical views and famous scenes, all engraved by J. Hill, the celebrated engraver of plates in the "Hudson River Port Folio". The series comprises the following:

Engraved title-page. With the date altered from 1819 to 1820; slight tear in one margin, slightly soiled.
Sepulchre of Washington, Mount Vernon.
View of the Spot where Gen. Ross fell near Baltimore.
View near the Falls of Schuylkill.
Jones' Falls near Baltimore.
Falls of St. Anthony on the Mississippi.
View above the Falls of Schuylkill.
Lynnhaven Bay.
Spirit Creek; near Augusta, Georgia.
View by Moonlight, near Fayetteville.
Burning of Savannah.
Norfolk; from Gosport, Virginia.
View on the Wisahiccon, Pennsylvania.
Bolling's Dam, Petersburgh, Virginia.
View on the North River.
Passaic River, below the Falls.
Passaic Falls, New Jersey.
Hell Gate; margins somewhat cut down, and in a smaller frame than the others.
Oyster Cove.
Monument Near West Point.

190-

397. COLORED HORSE PRINTS. Chevaux Turcs ❖ Chevaux Danois ❖ and others. Five with titles. *Colored in sepia by hand.* Together 6 pieces, folios; margins cut. Each framed.

FINE IMPRESSIONS.

17½

398. COLORED RIDING PRINTS. Female Equestrians series: The Park ❖ The Road ❖ The Field ❖ The School. All by Charles Hunt, after F. C. Turner. Together 4 pieces, large folios; slightly foxed. Each framed.

47½

399. COLORED SPORTING PRINTS. Fox Hunting Scenes: Going to Cover ❖ At Fault ❖ Running in View ❖ The Death. By Samuel Howitt. Together 4 pieces, folios; margins cut, foxed. Each framed.

10-

400. COLUMBUS AVENUE. ORIGINAL WATERCOLOR DRAWING. By F. H. Lungren. *Signed "Lungren, '79"*. Height of actual drawing 7½ inches; length, 12¼ inches. Framed.

12 50

A charming and original delineation of a group of shanties on the corner of 82d Street and 9th Avenue in 1879.

401. CONSTITUTION AND GUERRIERE. . . . U. S. Frigate Constitution, Isaac Hull, Esqr. Commander, Capturing his Britannic Majesty's Frigate Guerriere, James R. Dacres, Esqr. Commander. COLORED ENGRAVING. Painted by T. Birch. Engraved by C. Tiebout. 1813. Large folio; repaired. Framed.

12 50

Later impression.

402. CURRIER & IVES. Bombardment and Capture of Island "Number Ten" on the Mississippi River, April 7th 1862, by the Gunboat and Mortar Fleet under Command of Com. A. H. Foote. Published by Currier & Ives, 152 Nassau St. New York. COLORED LITHOGRAPH. Large folio. Margins slightly trimmed. Framed.

15-

From the Percy R. Pyne, 2nd Collection.

403. —— The Hudson, from West Point. Grounds of the U. S. Military Academy. COLORED LITHOGRAPH. F. F. Palmer, del. Lith. Currier & Ives, N. Y., 1862. Oblong folio. Framed.

32 50

404. —— The Hudson at Peekskill ❖ Trenton High Falls, New Jersey [New York], 2 copies, one more brilliantly colored than the other. COLORED LITHOGRAPHS. Lith. & published by Currier & Ives, 152 Nassau St. New York, n. d. Together 3 pieces, oblong 4to; the margins of the first listed are slightly stained. Each framed.

10-

405. —— The Entrance to the Highlands. Hudson River—Looking South. COLORED LITHOGRAPH by Currier & Ives. New York. Published by Currier & Ives, 152 Nassau Street, 1864. Large oblong folio. Framed.

85-

A BEAUTIFULLY COLORED LITHOGRAPH VIEW.

[*CURRIER & IVES, Continued*]

406. —— Maiden's Rock. Mississippi River. COLORED LITHOGRAPH. Published by Currier & Ives, 152 Nassau St. New York, n. d. Oblong 4to. Framed.

4-

407. —— The Scenery of the Hudson. View, near "Anthonys Nose". COLORED LITHOGRAPH. F. Palmer, del. Lith. by Currier & Ives, N. Y., n. d. Large oblong folio; lower margin slightly stained. In a gold and black glass mat. Framed.

25-

408. —— Niagara by Moonlight ❖ The Outlet of Niagara. COLORED LITHOGRAPHS. Published by Currier & Ives, 152 Nassau St. New York. Together 2 pieces, oblong folio and 4to. Each framed.

17 50

409. —— Sunnyside. The Residence of the late Washington Irving, near Tarrytown, N. Y. COLORED LITHOGRAPH. Published by Currier & Ives, 152 Nassau St. New York, n. d. Oblong folio. Framed.

15-

410. —— Terrific Engagement between the "Monitor" 2 Guns, and "Merrimac" 10 Guns, in Hampton Roads, March 9th 1862. The First Fight between Iron Ships of War. COLORED LITHOGRAPH. F. F. Palmer del. Currier & Ives, Lith. New York, 1862. Large oblong folio; side margins trimmed. Framed.

12 50

411. —— U. S. Military Academy, West Point. From the opposite Shore. COLORED LITHOGRAPH. F. F. Palmer, del. Lith. Currier & Ives, N. Y., 1862. Oblong 4to. Framed.

30-

412. —— The Valley of the Susquehanna. COLORED LITHOGRAPH. Lith. by Currier & Ives N. Y., n. d. Large oblong folio. Framed.

22 50

413. —— View on the Hudson. COLORED LITHOGRAPH. F. F. Palmer del. Lith. by Currier & Ives, N. Y., n. d. Oblong folio; margins slightly foxed. Framed.

27 50

[NUMBER 414]

414. —— West Point, from Phillipstown. COLORED AQUATINT. Painted and engraved by W. J. Bennett. Coloured by Hill. New York. Published by Currier & Ives 152 Nassau Str. Large oblong folio. In a contemporary gilt frame.

A BEAUTIFULLY COLORED AQUATINT VIEW.

6 5-

[See illustration]

415. —— West Point Foundry, Cold Spring. Hudson River, N. Y. COLORED LITHOGRAPH. F. F. Palmer, Del. Currier & Ives, Lith. N. Y., 1862. Oblong 4to. Framed.

15-

416. CURRIER, N. The Constitution and Guerriere. Fought August 19, 1812. COLORED LITHOGRAPH. Lith. & Pub. by N. Currier, 2 Spruce St. N. Y. Oblong 4to. Framed.

A SCARCE PRINT OF THIS FAMOUS SEA BATTLE.

417. —— Wreck of the U. S. Steam Ship "Arctic". Off Cape Race Wednesday September 27th 1854. COLORED LITHOGRAPH. C. Parsons del. From a sketch by James Smith . . . Lith. by N. Currier. Large oblong folio; upper and side margins trimmed. Framed.

418. EDWARDS, S. ARLENT. Mezzotint Profile Bust Portrait of George Washington by S. Arlent Edwards after Sharpless. Small folio. Framed.

Published 1899 by J. Percy Sabin, 80 Nassau St., New York. The following pencil note appears before the publisher's imprint: *"Trial in colors before the use of the ground color. J. Percy Sabin, publisher"*.

419. ENGLISH PORTRAITS. Joseph Banks Esq. Painted by Sir Joshua Reynolds. Engraved by W. Dickinson. Publish'd Jan'y 30th 1774 . . . London; margins trimmed ❖ The Right Hon'ble William Pitt. Painted by John Hoppner. Engraved by George Clint. London: Published Jan'y 20th 1806. Together 2 pieces, folio. Each framed.

420. ENGRAVINGS. La Petite Prédicateur ❖ Le Poete Anacréon ❖ L'Education Fait Tout ❖ L'Heureuse Fècondité. All by N. de Launay, after Fragonard. Together 4 pieces, small folios; some margins cut. Each framed.

421. —— A Hunter, and A Thoroughbred, by George Townly Stubbs, after George Stubbs ❖ Portrait of a Girl, by Demarteau, after Vincent, in colors. Together 3 pieces, large folios; margins cut. Each framed.

422. ENGRAVINGS, IN THE CRAYON MANNER. Le Matin ❖ Le Midi ❖ L'Après Midi ❖ Le Soir. All by Demarteau, after Huet. Together 4 pieces, folios; margins cut. Each framed.

GOOD IMPRESSIONS. Each with an oval scene.

423. FEEDING THE DEAD. Watercolor. Capt. Seth Eastman. American: 1808-1875. Height, 7 inches; length, 9½ inches. Signed on mat, *Capt. S. Eastman, U.S.A. Delt.*, with pencil inscriptions by the artist to the engraver.

A river landscape enclosed by mountains, with Indians in the foreground bringing food and drink to the dead, placed upon a high bier.

One of the series of watercolors by Eastman from which the engraved illustrations were made for the following work by Henry R. Schoolcraft: "Historical and Statistical Information respecting the History, Condition and Prospects of the Indian Tribes of the U. S. Collected and Prepared under the direction of the Bureau of Indian Affairs per act of Congress of March 3, 1847." 1851. This watercolor appears in Vol. I, p. 39.

424. FIFTH AVENUE. ORIGINAL DRAWING in pencil and in wash of a Row of Dwelling Houses. *By A. J. Davis "for Dr A. Anderson, Aug. 1859"*. Height, 4¼ inches; length, 6 5/16 inches. Matted.

6-

425. FISHKILL, NEW YORK. View from Fishkill looking to West Point. COLORED AQUATINT. Painted by W. G. Wall. Engraved by I. Hill. Published by Henry I. Megarey New York [1824]. Oblong folio. Framed.

45-

A SUPERB IMPRESSION BEAUTIFULLY COLORED. No. 15 of the Hudson River Port Folio.

426. —— View near Fishkill. ORIGINAL WATERCOLOR, unsigned. Height, 13 inches; width, 21 inches; somewhat damaged. In an old maple frame.

7½

A VERY INTERESTING AND EARLY VIEW NEAR FISHKILL, HUDSON RIVER. This subject with slight alterations appears as No. 17 in the Hudson River Port Folio.

427. —— View near Fishkill. COLORED AQUATINT. Painted by W. G. Wall. Engraved by I. Hill. [Published by Henry I. Megarey New York.] [1824.] Oblong folio, margins trimmed, "Hudson River Port Folio" legend and publisher's imprint cut away. Framed.

20-

No. 17 of the Hudson River Port Folio.
From the Percy R. Pyne Collection.

428. FORT EDWARD, NEW YORK. Fort Edward. COLORED AQUATINT. Painted by W. G. Wall. [Published by Henry I. Megarey New York.] [1824.] Oblong folio; margins trimmed, "Hudson River Port Folio" legend and publisher's imprint cut away. Framed.

20-

No. 10 of the Hudson River Port Folio.
From the Percy R. Pyne, 2nd Collection.

429. FORT MILLER, NEW YORK. View near Fort Miller. COLORED AQUATINT. Painted by W. G. Wall. Engraved by J. Hill. Published by Henry I. Megarey New York. Oblong folio. Framed.

7½

No. 9 of the Hudson River Port Folio. The early issue; the plate incorrectly numbered 10.

430. HAMBIDGE, JAY. High Court of Impeachment. ORIGINAL PEN-AND-INK AND WATERCOLOR DRAWING IN BLACK AND WHITE. Drawn by Jay Hambidge. Oblong small folio.

6-

431. HAVELL, WILLIAM. A Series of Picturesque Views of the River Thames. 12 BEAUTIFULLY COLORED AQUATINT PLATES, *engraved by Robert Havell, after drawings by William Havell.* Royal oblong folio. Each framed. London, Published August 1, 1818, by Thomas McLean

A SUPERB AND EXCEEDINGLY RARE SERIES OF COLORED AQUATINT PLATES. Although Hardie in his "English Coloured Books" gives 1812 as the date of the first edition of this work, and this was copied by D. N. B., there seems to be every reason to believe that the 1812 date is a misprint, and the issue bearing the 1818 imprint as in this copy is the FIRST EDITION. The reasons which indicate that there was no issue in 1812 are the fact that all the plates are dated 1818, and of the copies sold in England all carry the latter date; also Stauffer, speaking of Robert Havell, the engraver of the above plates, states that Havell began engraving in aquatint in England as early as 1815. The work was issued with a colored aquatint title-page which is not present with the above. The margins are somewhat time-discolored, and three plates are very slightly creased.

Each plate bears the McLean imprint and is dated August 1, 1818. The series comprise the following:

160-

Windsor Castle.
View of Taplow, from Maidenhead Bridge.
Datchet-Ferry, Near Windsor.
View of the Thames at Streatley.
An Island on the Thames near Park Place Oxfordshire.
Abingdon Bridge & Church.
Caversham Bridge, near Reading.
Clifden Spring and Woods, near Maidenhead.
Wallingford Castle, taken in 1810 while the Bridge was Repairing.
Oxford from the Banks of the Isis.
The Weir, from Marlow Bridge.
Staines Church, with the City Stone on the Banks of the Thames.

From John B. Pearce Collection.

432. HUDSON, NEW YORK. View near Hudson. COLORED AQUATINT. Painted by W. G. Wall. Engraved by J. Hill. [Published by Henry I. Megarey New York.] [1824.] Oblong folio, margins trimmed, "Hudson River Port Folio" legend and publisher's imprint cut away, and slightly foxed. Framed.

5-

No. 12 of the Hudson River Port Folio.

From the Percy R. Pyne, 2nd Collection.

433. —— COLORED AQUATINT. Painted by W. G. Wall. Engraved by I. Hill. [Published by Henry I. Megarey New York.] [1824.] Oblong folio; margins trimmed, slightly foxed, "Hudson River Port Folio" legend and publisher's imprint cut away. Framed.

37.2

No. 13 of the Hudson River Port Folio.

434. HUDSON RIVER. PAINTING. A View of the Hudson River, painted by Alvin Fisher: American, 1792-1863, signed and dated 1823. Height, 23 inches; width, 30 inches.

130-

A reach of the upper Hudson with the hazy Catskills in the distance, the water animated with boats; in the foreground, a road with an equestrian figure and dog.

From the Frank Bulkeley Smith Collection, New York, 1920.

435. —— PAINTING. A View of the Hudson River, unsigned, but by an American artist, *circa* 1850. Height, 18 inches; width, 24 inches.

50-

Trees border a foreground road, where a figure stands looking toward a view of the river dotted with sailing boats. Mountains enclose the distance; cattle graze on the shore.

436. —— PAINTING. A View of Hudson River at Sing Sing, Tappan Bay, painted by Robert Havell, Jr.: English, 1793-1878. Signed on back of canvas, "ROBERT HAVELL," and inscribed with title. Height, 22 inches; width, 30 inches.

A group of figures on an elevated green foreground, with the artist seated to the left, overlooking a view of the Hudson where it expands into Tappan Bay; steamships and sailing vessels animate the water.

140-

"The view is from Grove Hill, the Sing Sing home of General Philip G. Van Wyck, for many years a neighbor and friend of the art . . . The Picture was presented to Mrs. Van Wyck by the artist".

Accompanying the painting is a typewritten biographical account of the artist, a photographic reproduction of the painting, and a book of the Van Wyck family.

From the collections of Mrs. Philip G. Van Wyck, Sing Sing, New York; Gertrude van Cortlandt Wells, her granddaughter, and A. F. De Forest, New York, 1936.

437. —— PAINTING. A View on the Hudson, painted by Thomas Doughty, American, 1793-1856, signed "T. DOUGHTY". Height, 25 inches; width, 30 inches.

35-

High wooded shores border the river seen in the distance; at the foot of a slope in the foreground, two figures approach a hut.

438. —— The Hudson, from West Point. Grounds of the U. S. Military Academy. COLORED LITHOGRAPH. F. F. Palmer del. Lith. Currier & Ives, N. Y., 1862. Oblong 4to. Framed.

75-

439. —— A View in Hudson's River of the Entrance of what is called the Topan Sea. *Engraving, colored by hand.* Sketched on the Spot by his Excellency Governor Pownal, Painted by Paul Sandby, Engraved by Peter Benazech. London . . . 1761. Oblong folio; creased through centre. Framed.

75-

440. —— [SUNNYSIDE.] Van Tassel House, the Residence of Washington Irving Esq. Colored lithograph by Bufford after a painting by George Harvey [N. Y. 1836]. Oblong 4to; slightly foxed. Framed.

15-

A RARE VIEW OF THE HOME OF WASHINGTON IRVING as it appeared when he first occupied it, and before it became better known as Wolfert's Roost.

441. —— View near Sandy Hill. *Aquatint.* Painted by W. G. Wall. Engraved by I. Hill. Published by Henry I. Megarey New York [1824]. Oblong folio; repair in plate. Framed.

4-

No. 7 of the Hudson River Port Folio.

From the Percy R. Pyne, 2nd Collection.

[*HUDSON RIVER, Continued*]

442. —— View near Jessups Landing. COLORED AQUATINT. Painted by W. G. Wall. Finished by I. Hill. Published by H. I. Megarey New York and John Mill Charleston S. C. [1828]. Printed by Rollinson. Oblong folio; slightly foxed. Framed.

No. 3 of the Hudson River Port Folio. Third state, with the engraver's line changed to "Finished by I. Hill".

From the Percy R. Pyne, 2nd Collection.

6-

443. HUDSON RIVER VIEWS. Rapids above Hadleys Falls ❖ Baker's Falls. COLORED AQUATINTS. Painted by W. G. Wall. Engraved by I. Hill. Published by Henry I. Megarey and transferred to G. & C. & H. Carvill New York [1828]. Together 2 pieces, large oblong folio; one margin of the last print listed torn in three places. Each framed.

7-

Nos. 4 and 8 of the Hudson River Port Folio. Both plates are in the third state, with the additional reading in the publisher's line "and transferred to G. & C. & H. Carvill New York".

From the Percy R. Pyne, 2nd Collection.

444. —— The Junction of the Sacandaga and Hudson Rivers. COLORED AQUATINT. Painted by W. G. Wall. Finished by I. Hill ❖ Hadley's Falls. COLORED AQUATINT. Painted by W. G. Wall. Engraved by I. R. Smith. Finished by J. Hill. Published by H. I. Megarey & W. B. Gilley New York and John Mill, Charleston, S. C. and transferred to G. & C. & H. Carvill, New York [1828]. Together 2 pieces, oblong folio. Each framed.

16-

Nos. 2 and 5 of the Hudson River Port Folio. Both plates are in the third state, with the additional reading in the publisher's line "and transferred to G. & C. & H. Carvill New York".

From the Percy R. Pyne, 2nd Collection.

445. —— View from Hyde Park; View from West Point. CHROMOLITHOGRAPHS. Published by Ed. Foerster & Co., New York. 2 pieces, oblong folio; one margin slightly stained. In frames.

15-

Companion pieces.

446. LAKE GEORGE. Chemin qui conduit au Lac George. Etat de New York. COLORED LITHOGRAPH. Drawn by J. Milbert. [Paris, 1827]. Oblong 4to. Framed.

3-

447. LITTLE FALLS, LUZERNE. Little Falls at Luzerne. COLORED AQUATINT. Painted by W. G. Wall. Engraved by I. Hill. [Published by Henry I. Megarey, New York.] [1824.] Oblong folio, margins trimmed, "Hudson River Port Folio" legend and publisher's imprint cut away. Framed.

3-

No. 1 of the Hudson River Port Folio.

From the Percy R. Pyne, 2nd Collection.

448. MAINE VIEW. PAINTING. A View of Passamaquoddy Bay, unsigned, but by an American artist, *circa* 1850. Height, 17 inches; width, 23½ inches.

80-

Sunset light upon the water of the bay with vessels sailing among the small islands. Pedestrians and an equestrian figure appear upon a road in the foreground.

449. MARINE SCENES. The United States Ship Atlantic. COLORED LITHOGRAPH. Painted by S. Walters. Thos. Picken, Lith. London, 1855 ❖ Naufrage du Bateau a Vapeur le Papin. COLORED LITHOGRAPH, designed and lithographed by A. Mayer, Paris, n. d. ❖ Coup de Vent. COLORED LITHOGRAPH, designed and lithographed by A. Mayer, Paris, n. d. Together 3 pieces, oblong folio. Each framed.

15-

450. MARTIN, HOMER. A collection of 21 ORIGINAL PENCIL DRAWINGS, unsigned. Oblong 8vo and 4to. 16 uniformly framed in gilt frames, 5 uniformly framed in narrow black and gilt frames.

AN EXCEEDINGLY FINE COLLECTION. Included among this group are the following:

40-

Narrows, Lake George, Sept. 5, 1857(?)
Union Hill, Aug. 31, 1857
Mount Washington, Sept., 1856
Rockaway River, Sept. 15, 1857
From Sheep Hill, Sept. 8, 1857
Montville, Sept. 11, 1857
Boonton, Sept. 7, 1857
Green Pond, Sept. 6, 1857
Boonton Falls, Sept. 18, 1857
Turkey Mt., Sept. 28, 1857
Hudson River, Sept. 15, 1860
Prospect Mt., n.d.
Turkey Mt., Sept. 16, 1857
Rockaway Valley, Sept. 9, 1857
Sheep Hill, N. J., Sept. 8 1857

Accompanying the above are two drawings by Hines Martin entitled "Housatonic River", n.d. and "Housatonic Valley", Sept. 17, 1856. These are framed in the same manner as the sixteen above described.

451. MERCHANT'S EXCHANGE. ORIGINAL WATERCOLOR DRAWING in neutral tints. N. Y. Exchange in 1835. Burnt 1835. *Davis, del.* 1829, *J. R. Brady, Arct.* Height of actual drawing, 5 3/16 inches; width, 3½ inches. Framed.

20-

452. NEWBURGH, NEW YORK. Newburg. COLORED AQUATINT. Painted by W. G. Wall. Engraved by I. Hill. [Published by Henry I. Megarey New York.] [1824.] Oblong folio; margins trimmed, "Hudson River Port Folio" legend and publisher's imprint cut away. Framed.

25-

No. 14 of the Hudson River Port Folio.
From the Percy R. Pyne, 2nd Collection.

17.50

453. —— View of Newburgh, New York. COLORED LITHOGRAPH. From Nature & on stone by E. Whitefield. Entered . . . 1846 by E. Whitefield. Oblong folio; a few small tears at margins, and a small repair in body of print. Framed.

454. NEW DUTCH CHURCH. ORIGINAL WATERCOLOR DRAWING. Height of actual drawing, 17¾ inches; width, 13 inches. Framed.

Beneath the drawing is the following dedication lettered in India ink: "To the Honourable Rip Van Dam, Esq. President of His Majesty's Council for the Province of New York. This View of the New Dutch Church is most humbly dedicated by your Honours most obedient Servt. Wm. Burgis".

455. NEW JERSEY. PAINTING. Falls at Paterson, New Jersey, painted by C. L. Heyde: American, fl. 1850, signed "Heyde"; inscribed on back of canvas *"Falls at Patterson, N. J.,* 1851". Height, 18 inches; width, 24 inches.

High wooded rock precipices, flanking the Passaic River, spanned by a covered bridge which is traversed by three figures; below are the Passaic Falls.

456. NEW JERSEY VIEWS. ORIGINAL DRAWINGS. *"Passaic River, at Paterson, N. J.",* signed *"A. Kollnor from Nature* 1845" PENCIL DRAWING, oval ❖ View of Passaic Falls, unsigned and without caption. WATERCOLOR, height, 9 inches; width, 11¾ inches ❖ *"At Paterson, Passaic River, N. J., 4 July* 1845", unsigned, but probably by A. Kollnor. PENCIL AND WASH DRAWING, height, 5 inches; width, 7¾ inches. Each framed.

457. —— Corswick Mills, near the City of Burlington, W. Jersey, N. A., London, 1803 ❖ Prospect of the Paysaick Falls in New-Jersey by Scoles, [Phila., 1789] ❖ Source of the Passaic Falls, Engraved & Printed by Fenner, Sears & Co., London, 1831 ❖ and other views of the Passaic Falls. Together 7 pieces, 4to and oblong 12mo. Each framed.

458. —— Paterson. COLORED LITHOGRAPH. Paterson, N. Y. From Nature by J. W. Hill. Litho of Endicott 369 Broadway, n.d. Oblong 4to; margins trimmed, copyright line cut off, slightly damaged at one corner. Framed.

The print has been mounted on cardboard.

From the Percy R. Pyne, 2nd Collection.

459. NEW YORK. PAINTING. View of the Hudson River, Tappan Bay. Robert Havell, Jr. English: 1793-1878. Height, 36½ inches; length, 49½ inches. Inscribed on back of canvas and signed *Robt. Havell.*

View from Rocky Mount, the home of the artist, with the broad expanse of the Tappan Zee, hills and cliffs rising beyond, and the town of Sing Sing on the shore to the left. A lane ascends into the foreground where three men converse, and a milkmaid is driving cattle.

The lane was then known as Upper Dock Road, now Broadway and Aqueduct St., and branching from it Havell St., named for the artist. For further identification of surrounding landmarks, see the brochure which will be given to the purchaser.

Collection of Walter Lippincott, New York.

[See illustration]

[NUMBER 459]

[*NEW YORK, Continued*]

460. —— Oil painting. View of Hyde Park, Hudson River. W. H. Bartlett, American: fl. 1830-40. Board: Height, 10¼ inches; length, 14½ inches.

Figures on an elevated foreground, overlooking a wooded shore and the wide river dotted with sailing vessels; low hills extend into the far distance, with a glowing light at the horizon.

Exhibited at the Metropolitan Museum of Art, New York, 1934.

461. NEW YORK CITY. Painting. View of Provost and Chapel Streets (now Franklin Street and West Broadway). J. Milbert, American: fl. 1830. Height, 17½ inches; length, 24 inches.

A snow scene, the brown buildings and snow-covered roofs bordering the streets, where pedestrians and a sleigh appear at the corner. Cloudy blue-gray sky.

Collection of Henry Goldsmith, New York, 1926.

Exhibited at the Museum of the City of New York, New York, 1933.

[See illustration]

462. —— Interior of New York, Provost and Chapel Street. Colored lithograph. Drawn by J. Milbert. Lithographed by Billeneuve and Adam. Paris . . . 1830. Oblong 4to; slightly foxed. Framed.

Extremely attractive view of a section of New York City rarely met with and at that time (1830) a noted residential quarter. The square bounded by West Broadway, Franklin and Church Streets was the site of the tobacco factory of P. Lorillard & Co., prior to their removal to Jersey City.

With the title in English and French.

[NUMBER 461]

[*NEW YORK CITY, Continued*]

463. —— PAINTING. View of Wall Street in 1820. Signed at the lower left . . . and dated 1820. Height, 34½ inches; width, 28 inches.

View of a cobbled street looking towards the old Trinity Church and Broadway, from the corner of Broad Street in the left foreground, Nassau Street marked on the building at the right. A fashionable carriage advances to the right.

Stokes (*see below*) describes the painting as "*Wall Street, Trinity Church and the First Presbyterian Meeting.* . . . This picture has a charm equalled by very few views within the city belonging to this period . . . Reproduced and described here for the first time". For detailed account of view see p. 874 and lithograph of similar view No. 105, p. 606.

Collection of Harry Madison Jones.

Collection of Miss Mary G. Ward.

13,500 — Exhibited at the National Academy of Design, New York, 1830.

Exhibited at the Metropolitan Museum of Art, New York, 1934.

Described and illustrated in I. N. Phelps Stokes, *The Iconography of Manhattan Island,* 1918, p. 874 and A plate 16.

[See illustration]

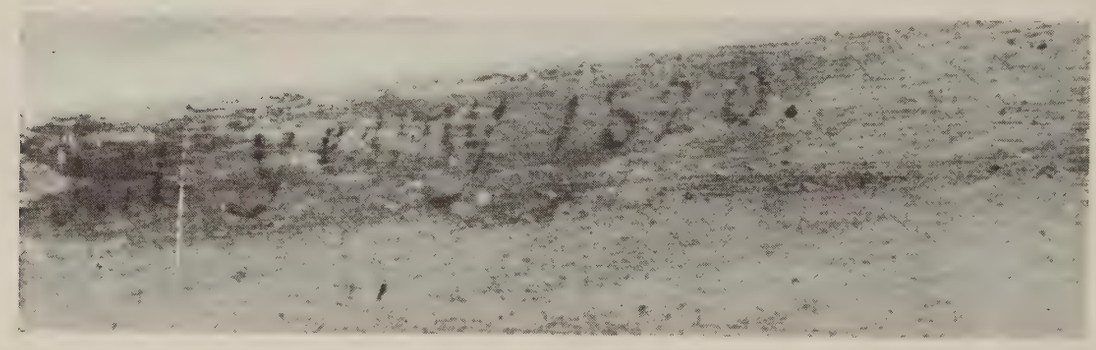


ILLUSTRATION OF SIGNATURE ON NUMBER 463

464. —— PAINTING. Greenwich Village, 9th and 12th Wards. A. W. Warren, American: d. 1873. On board: Height, 4¾ inches; width, 4⅛ inches.

5 — Miniature view of Sixth Avenue, New York City, with pedestrians; the corner building with sign 9th & 12th Ward above which are the artist's initials A.W.W., and date 1862.

Collection of Miss Falconer.

465. —— PAINTING. Corner of Broadway and Amity Street. Height, 21 inches; length, 25 inches. Signed and dated illegibly at lower left.

Snow-covered street with a red sleigh bus filled with passengers, drawn by six horses rounding the corner into Broadway; children playing with a sled and snowballs, cheering the passersby.

230 — The sleigh is inscribed *Broadway, Amity St. & 7th Avenue.* A wine and tea merchant has his shop in the corner building. Of particular interest is the sign above reading A. Biemesdoreer, Merchant-Tailor, *No.* 6; according to the New York Directory A. Biemesdorfer (sic) was located at 6 Amity Street between the years 1865 and 1874.

[NUMBER 463]

[*NEW YORK CITY, Continued*]

466. —— VIEW OF NEW YORK AFTER THE GREAT FIRE DEC. 16 & 17, 1835 TAKEN FROM BROOKLYN. *Original watercolor and pastel drawing.* Framed. Height, 16½ inches; width, 24½ inches.

A finely executed painting of the great fire as seen in the early morning from the heights of lower Brooklyn. Probably by Nicholas Calyo. On paper with a broad black border and lettered in white as given above in the centre of the lower margin, and to the right "From Atwill's Music Saloon, N. York; carefully repaired in two places.

"Several pastel drawings depicting the fire from Brooklyn Heights were made by Calyo. One of these, in the Cruikshank Collection has the following manuscript title: 'View of the Great Fire in N. York, Dec. 16th and 17 1835, as seen from Williamsburg.' In the lower left of the drawing is the inscription 'From Nicolino Calyo, 402 Broadway, N. Y.' Very similar pastels of the fire, also drawn by Calyo, are found in the collections of the Stock Exchange Luncheon Club, Mr. Robert Goelet, and Mr. Harris D. Colt."—Stokes, "Iconography of Manhattan Island", Vol. III, p. 618.

700-

Accompanying the drawing is an affidavit, signed and sworn to by Charles Oren Turner, attesting that it was in the possession of the Turner family from the time it was painted.

From the Robert Goelet Collection.

[See illustration]

467. —— View Of the Great Fire in New York Decr 16th & 17th 1835 As Seen From the Top of the Bank of America. Cor. of Wall & Wm. St. ❖ View of the Ruins After the Great Fire . . . as Seen From Exchange Place, etc. COLORED AQUATINTS. Painted by N. Calyo. Engraved by W. I. Bennett. Entered according to Act of Congress in the year 1836 by L. P. Clover in the Office of the Southern District of New York. Together 2 pieces, large oblong folio. In old gilt frames.

60-

A FINE PAIR OF COLORED AQUATINTS. The prints are laid down on canvas.

468. —— ORIGINAL WATERCOLOR DRAWING. *"View of the Back Part of St. Paul's Church in New York. May* 24" [1800], unsigned. Height, 12 inches; width, 12½ inches. In a gold and glass mat. Framed.

160-

BELIEVED TO BE UNIQUE, showing as it does what is said to be the only view representing Vesey Street of the period.

469. —— ORIGINAL WATERCOLOR DRAWING. View of Trinity Church from the rear, showing back of City Hotel, Wall Street Presbyterian Church, etc. *"A. J. Davis del."* Height, 10¾ inches; width, 13 inches. Framed.

30-

From the Henry Goldsmith Collection.

470. —— ORIGINAL WATERCOLOR DRAWING of a New York Church with its graveyard. Height of actual drawing, 9 inches; width, 6⅞ inches. Framed.

4-

[NUMBER 466]

[*NEW YORK CITY, Continued*]

471. —— SEPIA AND WATERCOLOR PAINTING. Wallack's Theatre, Broadway and 13th Street. W. Wilson, American: fl. 1870. Height, 5½ inches; length, 9¼ inches. Signed at the lower right "W. Wilson". Painted about 1874.

Figures entering by the 13th Street entrance, and by the stage door on Fourth Avenue seen at the right.

This was the second theatre built by James William Wallack (1795-1864), and was the best known house in the city. Wallack was an Anglo-American actor, praised by Thackeray in his parts of Shylock, Jo Jefferson, and others. His son, John Lester Wallack succeeded to the management of the theatre in 1861, continuing it in the traditions of his father.

472. —— ORIGINAL WATERCOLOR DRAWING signed *"H. W. Ranger,* 86". Height of actual drawing, 15½ inches; width, 12½ inches. Framed below and above the glass in gilt frames.

A brilliant animated scene on a clear cold winter night.

473. —— ORIGINAL WATERCOLOR DRAWING. A View of Goatville, New York City, signed *"C. M. Jenckes,* dated "1896". Height, 4 inches; width, 5 inches. Framed.

474. —— A South West View of the City of New York, in North America ❖ A South East View of the City of New York in North America. COPPERPLATES. Drawn on the Spot by Capt. Thomas Howdell, of the Royal Artillery. Engraved by P. Canot. . . . Publish'd according to Act of Parliament [blank] by Thos. Jefferys at Charing Cross [1768]. Together 2 pieces, oblong folio. Each in a gold and black glass mat. Framed.

EACH VIEW IS APPARENTLY IN THE FIRST STATE, without the plate number. Mr. Stokes in his work "The Iconography of Manhattan Island" (Vol. I, p. 280), states "An Earlier state, probably the first, bears the sole imprint 'Publish'd according to Act of Parliament by Thos. Jefferys at Charing Cross,' and seems to have been issued separately, as there is no plate number . . . A blank space after the word 'Parliament' appears to indicate an intended date, although the author has been unable to find a dated impression".

From the collection of William Loring Andrews, with his autograph signature in pencil on the lower margin of each view.

475. —— View of McComb's Mill's, on the River harlem near king's bridge ❖ View of the River Harlem ❖ Mr. McComb's House, on the River Harlem near King's Bridge (a different view from the above). COLORED LITHOGRAPHS. Drawn on stone by J. Milbert. Lithographed by M'lle Formentin. [Paris, 1825]. Together 3 pieces, oblong 4to. Each framed.

It was at McComb's city residence, No. 39 Broadway, that General Washington lived while in New York City in 1790 pending the building of the new Government House. These lithographs give an excellent idea of the Harlem River in the vicinity of Kings Bridge at the period.

476. —— City Hall. COLORED LITHOGRAPH. Drawn from Nature by Aug Kollner. Lith. by Deroy.—Printed by Cattier. New York & Paris, published by Goupil & Co. . . . 1850. Small oblong folio; slightly foxed. Framed.

15-

No. 45 of one of Kollner's views.

477. —— Winter Scene in Broadway. Engraved by P. Girardet after H. Sebron. New York, Published by M. Knoedler, 366 Broadway, 1st October, 1857. Elephant folio; a few small marginal repairs. Framed.

27 50

An interesting view. Characteristic sleighing scene of the period, showing one of the Broadway line of sleighs with six horses; and volunteer firemen in the foreground. The Prescott House and St. Nicholas Hotel are also shown.

478. —— A View of the [Proposed Arcade Railway], no lettering, n.p., n.d. Large oblong folio; slightly foxed. Framed.

17 50

479. NEW YORK CITY CHURCHES. A Correct View of the Old Methodist Church in John Street, New York. The first erected in America. Founded A. D. 1768. COLORED AQUATINT. I. B. & P. C. Smith Pinxt. Sold by Myers & Smith 59 Fulton Street [1824]. Oblong 4to; slightly foxed. Framed.

25-

The church was originally erected in 1768.

480. NEW YORK STATE. ORIGINAL WATERCOLOR. *"Albany in New York,"* signed *"F. R."* Height 11½ inches; width, 15 inches. Framed.

27 50

A PLEASING DRAWING, viewed from the winding wooded river; the city rising on a hill at left. Probably executed about 1820.

481. —— Fall of the Hudson River, Nr. Baker's Falls ❖ Abyss of the St. Laurent (Niagara). COLORED LITHOGRAPHS, by J. Milbert, n.p., n.d. Together 2 pieces, oblong 4to. Each framed.

5-

482. NEW YORK STATE VIEWS. Rockland Lake—Cutting Ice. View from the North East ❖ Rockland Lake. COLORED LITHOGRAPHS. Drawn by John W. Hill. Lith. of C. & W. Endicott, n.p., n.d. Together 2 pieces, oblong folio. Each framed.

42 50

483. NIAGARA FALLS. PAINTING. A View of Niagara Falls, painted by Henry Inman, American: 1801-1846, inscribed on back of canvas *Niagara Falls,* INMAN, *pinx.,* and dated 1841. Height, 19½ inches; width, 26 inches.

85-

A view of Niagara Falls as seen from the North shore, with figures grouped in the foreground beside a flight of wooden steps leading to the river, across which a rowboat is embarking. Russet trees enclose the scene at the left.

From the collections of Mrs. Gordon Willis, New York, and Hiram Burlingham, New York, 1934.

[*NIAGARA FALLS, Continued*]

484. —— Plate I. The Falls of Niagara . . . View of Table Rock & Horse-Shoe Fall. COLORED AQUATINT. From a drawing by Lieut. Col. Cockburn. Engraved by C. Hunt. London. Pub'd 1833, by Ackermann & Co. 96 Strand. Large oblong folio. Framed.

7 50

485. —— General View. COLORED ENGRAVING, by Salathe after H. Sebron. New York, 1852. Elephant folio; slightly foxed, a few small stains and a slight tear in one margin. Framed.
With the captions in English and French.

5-

486. —— Part of the British Fall, taken from under the Table Rock. COLORED AQUATINT. Painted by W. J. Bennett. Engraved by J. Hill. Published by H. I. Megarey. New York, n.d. Large folio. Framed.

20-

487. —— The Falls of Niagara. This View of the American Fall, from Goat Island. Is by Special Permission . . . COLORED AQUATINT. From a drawing by Lieut. Col. Cockburn. Aquatint by C. Bently. London, Pub'd 1833, by Ackermann & Co. 96 Strand. Large oblong folio; small repair at corner of two margins. In an old gilt frame.
RARE. A FINELY COLORED AQUATINT.

5-

488. —— View of Niagara Falls in colors, and two stipple engravings in sepia by Bartolozzi. Together 3 pieces, oblong small folio and small 4to. Framed.

23-

489. OLD SLIP. ORIGINAL WATERCOLOR DRAWING from nature. *By A. Begodin.* 1860. Height of actual drawing, 12½ inches; width, 9 inches. Framed.
An interesting delineation of the waterfront.

12-

490. PALISADES. Painted by W. G. Wall. Engraved by I. Hill. Published by Henry I. Megarey [1824.] Oblong folio. COLORED AQUATINT. Framed.
A SUPERB IMPRESSION, BEAUTIFULLY COLORED. No. 19 of the Hudson River Port Folio.

45-

491. PASSAIC, NEW JERSEY. . . . View of the Rocks at Pesaic in East Jersey, taken on the Spot. COLORED ENGRAVING. H. Hamilton delin. Engraved by W. Byrne. London, Published . . . Nov. 1, 1777. Oblong 4to. Framed.
A RARE VIEW.
From the W. D. Faul Collection.

10-

492. PASSAIC FALLS, NEW JERSEY. A View of Passaic Falls. ORIGINAL WATERCOLOR, unsigned. Height, 17½ inches; width, 24 inches. Framed.

12 50 AN ATTRACTIVE WATERCOLOR VIEW.

493. —— A View of the Falls on the Passaick, or Second River, in the Province of New Jersey. Sketched on the Spot by his Excellency Governor Pownal. Painted and Engraved by Paul Sandby. London, Published according to Act of Parliament, 20 May 1761. Oblong folio. Framed.

5-

494. —— A North View of the Pisaiack Falls, in the Province of New Jersey in North America. COPPER ENGRAVING. Drawn on the Spot by Thos. Davies . . . [London *circa* 1761]. Oblong folio; a few repairs in one margin, slightly stained in one corner. Framed.

5-

From the William Nelson Collection.

495. —— Passaic Falls in the State of New Jersey. COLORED AQUATINT. Alexander Robertson Delineavit. F. Jukes Sculpsit. London Pub'd Jan. 1st 1802 by F. Jukes No. 10 Howland Street and by A. Robertson Columbia Academy Liberty Street New York. Large folio, margins trimmed to the plate mark, small repair at the lower margin, mounted on cardboard. Framed.

35-

AN EXTREMELY RARE VIEW.

From the Percy R. Pyne, 2nd Collection.

496. —— Passaic Falls. COLORED LITHOGRAPH. . . . Dessins d'après nature par J. Milbert, n.p., n.d. ❖ View of Pasaic Falls from the East. ENGRAVING, colored by hand. London . . . July 1, 1812 ❖ View of Pasaic Falls, from the South. ENGRAVING, colored by Hand. London . . . July 1, 1812 ❖ Vues d'Amérique. Seven American Views on one sheet, one showing a View of Passaic Falls. [*Engraved by C. Bonaparte*], n. p., n.d. ❖ . . . View of the Rocks at Pesaic in East-Jersey. H. Hamilton delin. *Engraved by W. Byrne,* n.p., n.d. Together 5 pieces, various sizes; publisher's line cut off of the last view listed. Each framed.

10-

8- 497. —— Passaic Falls. COLORED LITHOGRAPH. From Nature & on Stone by Chas. Gildemeister, n.p., 1851 ❖ Little Falls-Passaic River. New-Jersey. LITHOGRAPH. From Nature & on Stone by R. J. Rayner, n.p., n.d. Together 2 pieces, folio and oblong 4to. Each framed.

[NUMBER 498]

498. PATERSON FALLS, NEW JERSEY. View of Patterson [*sic*] Falls on the River Passaic. Behan & Lyman Delint. Printed by And. Maverick. Etched by W. S. Leney. New York Published by Behan & Lyman Feby. 1807. Folio. Mounted on canvas, with stretcher; small tear in lower margin skilfully repaired. In an old gilt frame.

PROBABLY UNIQUE.

130-

A view of the Falls, flowing over a cliff to left; in centre another cliff, covered with trees; in pool below, a row-boat with five occupants, two of whom have fishing-poles, and at the stern, a large American flag; on the bank to right, an artist fishing.

William S. Leney, the artist, was born in London, January 16, 1769, and died at Longue-Point, Canada, in 1831. He is said to have been a pupil of the well-known English engraver, Peltro W. Tompkins. He engraved over his own name as early as 1791, and was awarded the gold medal for his "Descent from the Cross." About 1805 he was induced to go to the United States, and settled in New York, where about 1812, he was associated with Rollinson in the bank-note business. The present piece is one of his earliest American views.

Andrew Maverick, the publisher of this print, was probably the same Maverick who married Ann, daughter of Dr. Alexander Anderson, the noted American wood-engraver.

Formerly the property of Mrs. William Nelson, of New Jersey. According to the late William Nelson, the present copy is the only one extant.

[See illustration]

499. PENNSYLVANIA VIEW. ORIGINAL GOUACHE DRAWING. Junction of the Shenandoah and Potomac. Executed in a manner suggesting William Birch or G. Beck. In a period gilded frame with black and glass mat, captioned as above. American, Early XIX Century. Height, 12¼ inches; width, 19½ inches.

From the Charles Hitchcock Tyler Collection.

70-

500. —— ORIGINAL GOUACHE DRAWING. Kensington. By the same hand as the preceding. In a period frame with black and gold glass mat. American, Early XIX Century. Height, 14½ inches; width, 19½ inches.

120-

With a fine view of Philadelphia in the distance, and with the "Treaty Elm" in the foreground.

This drawing is very similar to the famous Birch view of Philadelphia.

From the Charles Hitchcock Tyler Collection.

[See illustration]

[NUMBER 500]

[*PENNSYLVANIA VIEW, Continued*]

501. —— ORIGINAL GOUACHE DRAWING. Susquehanna from Turkey Hill. By the same hand as the preceding. In a period frame with black and gold glass mat. American, Early XIX Century. Height, 12½ inches; width, 19½ inches.
From the Charles Hitchcock Tyler Collection.

502. —— ORIGINAL GOUACHE DRAWING. The Susquehanna from Chickees Rock. By the same hand as the preceding. In a period frame with black and gold glass mat. American, Early XIX Century. Height, 14½ inches; width, 19½ inches.
From the Charles Hitchcock Tyler Collection.

503. —— ORIGINAL GOUACHE DRAWING. Falls of Montmorenci. By the same hand as the preceding. In a period frame with black and gold glass mat. American, Early XIX Century. Height, 12½ inches; width, 19½ inches.
From the Charles Hitchcock Tyler Collection.

504. —— View of the Water Gap and Columbia Glass works—River Delaware. COLORED AQUATINT. T. Birch pinxt. Strickland sc., n. p., n. d. Royal oblong 4to; margins somewhat soiled, a few small repairs. Framed.
From the Percy R. Pyne Collection.

505. —— Bethlehem. COLORED LITHOGRAPH. Geo Lehmann fecit. C. G. Childs Lith: Pub. by C. G. Childs & R. H. Hobson. Phila. 1830 ❖ Easton—Pa. COLORED LITHOGRAPH. From Nature on Stone by G. Lehmann. Childs & Inman Lith'rs. Together 2 pieces, oblong 4to and oblong folio. Each framed.

506. PHILADELPHIA. ORIGINAL WATERCOLOR DRAWING. Site of the Drexel Building, Philadelphia, and the Studio of Gilbert Stuart. C. H. Wells, American: fl. 1850-60. Height, 5¾ inches; length, 7½ inches. Signed at lower left C. H. WELLS, and dated 1858; with pencil inscriptions below dated Jany. 3, '59.
A cobbled street bordered by the Isaac Norris Mansion and red brick houses extending to the southeast corner of Fifth and Chestnut Streets.
The Norris gardens originally extended from Fourth to Fifth Streets. The right corner house was occupied by Wm. Moore Smith, oldest son of Provost William and Rebecca (Moore) Smith, who acted as a model for the Lansdowne portrait for the body of Washington, when Gilbert Stuart had his studio on the second floor of this building. These buildings were eventually converted into stores, occupied by J. E. Caldwell & Co., Bailey & Kitchen, the silversmiths, and others; later the Post Office; now the site of the Drexel Building. The Norris Mansion was later the Second U. S. Bank.

507. POCAHONTAS. Baptism of Pocahontas 1613. COLORED LITHOGRAPH. Drawn by A. Hohenstein, n. p., 1863. Large oblong folio; slightly spotted. Framed.

6-

508. PRINTS AND DRAWINGS. Engraved portraits of Andrew Jackson and Alexander Hamilton ❖ 2 miniature engraved portraits of ladies in color, one by D. Gibson, in a rhinestone frame ❖ Etching of Rembrandt's Jan Mytenbogaert ❖ and others. Together 5 pieces, various sizes.

15-

509. RAVENSWOOD. ORIGINAL PENCIL DRAWING *by A. J. Davis* of Ravenswood, Long Island (Astoria). Height of actual drawing 7⅜; length, 8 inches ❖ TYPES OF OLD NEW YORK HOUSES. Original Pencil and Wash Drawing *by A. J. Davis*. Height 6¾; length, 9½ inches. Together 2 pieces. Framed.

3-

510. ST. ANTHONY'S NOSE, NEW YORK. View of St. Anthony's Nose on the North River Province of New York. COLORED AQUATINT. G. B. Fisher delt. J. W. Eddy, Aquatinta. Pub'd Septr. 1, 1795, by J. W. Eddy, No. 2, Romney Row, St. John's, Westminster. Oblong folio; margins cut away, repaired in several places, and mounted on cardboard. In an old maple frame.

10-

A FINE COLORED IMPRESSION OF THIS RARE AQUATINT VIEW. It is one of the best known and beautiful of the early views of the Hudson River.

511. ST. LAWRENCE FALLS. View of the River St. Lawrence, Falls of Montmorenci from the Island of Orleans. COLORED AQUATINT. G. B. Fisher delint. J. W. Eddy Aquatinta. Pub'd Sept. 1st, 1809, by J. W. Eddy, No. 2 Romney Row, St. John's, Westminster. Large oblong folio. Framed.

7-

Later impression.

From the John B. Pearce Collection.

512. ST. PAUL'S CHURCH. ORIGINAL WATERCOLOR DRAWING of St. Paul's Church, Broadway, N. Y., in 1850. Height of actual drawing, 8 7/16 inches; length, 11 inches. Framed.

15-

513. SANDYHILL, NEW YORK. View near Sandy Hill. COLORED AQUATINT. Painted by W. G. Hill. Engraved by I. Hill. [Published by Henry I. Megarey New York.] [1824.] Oblong folio, margins trimmed, "Hudson River Port Folio" legend and publisher's imprint cut away. Framed.

8-

No. 7 of the Hudson River Port Folio.

From the Percy R. Pyne Collection.

514. SHIPPING VIEWS. Baleinier Français. COLORED LITHOGRAPH. H. Durand Brager, pinx. et del. Imp. by Thièrry frères ❖ Vue du Port de Lorient. COLORED AQUATINT. Garneray Pinx. et Sculp. Paris, Basset ❖ Vue Générale du Port de Brest. COLORED AQUATINT. Garnerey Pinxit et Sculpsit. Paris, Basset. Together 3 pieces, oblong folio, margins frayed.

17 12

515. SMITH, JOHN RAPHAEL. No. I. Feeding the Pigs. MEZZOTINT. Painted by G. Morland. Engraved by J. R. Smith . . . London Published July 1, 1801, by I. R. Smith, King Street Covent Garden. Large oblong folio. In a black and gold glass mat.

17 50

OPEN LETTER PROOF.

From the Eli B. Springs Collection.

516. SPORTING WATERCOLORS. A group of 7 ORIGINAL WATERCOLOR DRAWINGS some in the manner of Henry Alken. Oblong folio, 4to, and 12mo in size. Framed.

An interesting hunting series. A few are partly drawn in pencil.

40 -

517. TARLETON, LT. COL. PORTRAIT. Painted by Sir Joshua Reynolds. Engraved J. R. Smith. MEZZOTINT. London, Publish'd Oct. 11, 1782. Large folio. Framed.

50 -

A FINE IMPRESSION OF A SCARCE AND IMPORTANT PRINT.

518. VIRGINIA VIEW. Harper's Ferry from Jefferson Rock. Jefferson Co. Va. COLORED LITHOGRAPH. Taken from Nature by Ed. Beyer. Rau & Son Lith. Dresden. Entered according to Act of Congress in the Year 1857. Large oblong folio. Framed.

6 -

519. VIRGINIA VIEWS. View from the North side of the Virginia River, near the Manour-Lodge. ENGRAVING. T. Sandby delin. P. Sandby sculp., n.p., n.d. ❖ View of the Natural Bridge (Virginia). COLORED LITHOGRAPH. Lithographie par Bichebois fig par V'or Adam. J. Milbert d'après le tableau de V. Roberts . . . M. Jefferson [Paris, 1828]. Together 2 pieces, oblong folio and folio. Each framed.

5 -

520. WAR OF 1812. WASH DRAWING. *"The Constitution escaping a British Fleet July* 17, 1812. *Jos. Rouillard pinxt* 1813." Height, 11 inches; width, 17¼ inches. In an old gilt frame.

12 50

AN INTERESTING DRAWING OF THIS HISTORIC INCIDENT. With the caption and artist's name in an unknown hand.

521. —— The Battle of Lake Erie. Fought Sept. 10th 1813. ENGRAVING, COLORED BY HAND. Drawn by Sully and Kearny. Eng'd by Murray, Draper Fairman & Co. Published by Wm Smith Print Seller 702 So. 3rd St. Phila., n.d. Large oblong folio. Matted.

6 -

522. WASHINGTON, GEORGE. ORIGINAL SEPIA DRAWING. Washington's Reception on the Bridge at Trenton in 1789 on his way to be Inaugurated 1st President of the U.S. By J. L. Morton; with the engraving made from it. Together 2 pieces. In one frame.

7-

523. —— Profile Bust Portrait of George Washington in oval. MEZZOTINT, IN COLORS. Published February 6, 1801 by John Fairburn, 116, Minories, London. 12mo size. Framed; somewhat defective.

7-

The face is turned towards the left and beneath the portrait, within the oval is the following: "General Washington, Late President of the United States".

524. —— [EDWARD SAVAGE.] Portrait of George Washington. MEZZOTINT, IN COLORS. Folio size. Cut to line and framed.

15-

A RARE AND FINE FULL-LENGTH PORTRAIT BY SAVAGE. Washington is standing with head turned slightly toward the left and his right hand upon the Declaration of Independence. His left hand is in his pocket. The Landsdowne type, executed in 1801. Stauffer 2755. Hart 293.

525. —— Portrait of George Washington. ENGRAVING, *by J. Galland after F. Bartoli;* lightly time discolored and trimmed. Framed.

4-

Washington, in military uniform, is seated at a table. In the distance an encampment can be seen. The portrait is dedicated to Commodore John Barry and the Officers of the Navy and Army of North America by Ferrai & Dupin, Baltimore.

526. WASHINGTON, GEORGE AND MARTHA. ORIGINAL PENCIL PORTRAITS of George and Martha Washington by Jacques Reich, signed. Together, 2 pieces. Small 4to. Framed.

12 50

527. WASHINGTON MEMORIAL MEDALLION PRINT. Transferred on convex glass, portraying the Tomb of Washington, and bearing his bust portrait in oval, with three mourning figures at left. In a circular fluted mahogany frame. Diameters, 4½ and 7½ inches.

8-

528. WEST POINT. PAINTING. View of West Point, Hudson River, painted by Victor De Grailly: French, born 1804, signed De Grailly, and dated 1840. Height, 21 inches; width, 29 inches.

155-

A view of West Point from Phillipstown, with numerous sailing vessels and a steamboat on the winding Hudson; five figures occupy the foreground.

From the collection of Charles D. Childs, Boston, 1936.

529. —— West Point, from Phillipstown. Painted and engraved by W. J. Bennett. Published by Parker & Clover, 180 Fulton street, New York 1831. COLORED AQUATINT. Oblong folio; lower margin slightly stained. Framed.

30-

A FINE IMPRESSION. Fourth state, with added words "Coloured by Hill", and with the publisher's imprint as noted above.

[*WEST POINT, Continued*]

530. —— View from West Point. (Hudson-River). Published by Edm. Foerster & Co. New York, n.d. ❖ View of West Point Ferry, unsigned, n.p., n.d. BOTH CHROMOLITHOGRAPHS. Together 2 pieces. Oblong folio. Each framed.

35-

531. WHEATLEY, FRANCES. Preparing for Market ❖ Going to Labour. MEZZOTINTS. Painted by F. Wheatley. Engraved by Rich Earlom. Published Jany. 7 1797 by B. B. Evans . . . London. Together 2 pieces, large oblong folio. Each in a gilt frame with black and gold glass mats.

40-

VERY FINE IMPRESSIONS. Proofs before titles, with the artist's names in etched letters. From the Frank Knight Sturgis Collection.

532. WILKINSON, T. H. A group of 13 ORIGINAL WATERCOLOR DRAWINGS. Folio and oblong folio.

Includes drawings of General Wayne's Headquarters near Valley Forge; Carpenter's Hall; Lafayette's Headquarters Battle of Brandywine; Gulf Mills; Battlefield of Seven Pines; Smith Mansion, Germantown; Arnold House, Fairmount Park; Ruins of Jamestown, Va.; and Lafayette's Headquarters near Valley Forge.

75-

533. WINABAGO INDIAN. ORIGINAL WATERCOLOR DRAWING of a Winabago Indian. 4¾ by 3⅜ inches. Framed in a narrow gilt metal frame.

3-

534. YONKERS, NEW YORK. View of Yonkers, New York. COLORED LITHOGRAPH by Sarony & Co. after W. H. Hill. Large oblong folio; a few small tears at top and sides, some foxing. Framed.

A general view of Yonkers from Broadway. Issued when Yonkers was being brought to the attention of New York as a place of residence.

45-

[END OF THIRD SESSION]

$20.935-

FOURTH SESSION

Thursday, October 20, 1938, at 2 p. m.

CATALOGUE NUMBERS 535 TO 731 INCLUSIVE

DRAWINGS

535. ADMIRAL LE COMTE D'ESTAING

Denis Auguste Marie Raffet, French: 1804-1860

At full length advancing uphill with sword drawn and followed by a regiment of grenadiers. Signed at lower right, RAFFET, and dated 1860. *Pencil: Height, 5 inches; width, 3½ inches*

5-

Count d'Estaing (1729-1794), a French Admiral, commanded, as vice-admiral, the fleet sent to aid the American Republic. See Leboucher, *Histoire de la Guerre de l'Independence des Etats-Unis.*

Collection of William Green Shillaber, New York, 1926

Exhibited at the New York Historical Society, New York

536. JONATHAN TRUMBULL, JR. WITH HIS WIFE, EUNICE (BACKUS) TRUMBULL, AND THEIR DAUGHTER HARRIET

John Trumbull, American: 1756-1843

A group of three figures at waist length. *Sepia wash, circular: Diameter, 4¾ inches*

100-

Jonathan Trumbull, (1740-1809), brother of the artist, was the second Governor Jonathan Trumbull of Connecticut; born in Lebanon, Conn.; served as *aide-de-camp* to General Washington; Federalist member of Congress, 1789-95; speaker of the House, 1791-95; Senator in 1775, resigned 1776 to become lieutenant-governor of Conn.; Governor, 1798 until his death in 1809. The daughter, Harriet, married Benjamin Silliman, the scientist.

Exhibited at the New York Historical Society, New York

537. MRS JONATHAN TRUMBULL, MOTHER OF THE ARTIST

John Trumbull, American: 1756-1843

Waist-length figure to half right, in a loose cloak and white head veil. Inscribed on the back: *Mrs. J. Trumbull Obt.* 1780, signed JNO. TRUMBULL, *del., July* 1783. *Sepia wash: Height, 4¾ inches; width, 3⅝ inches*

220-

Mrs Jonathan Trumbull (Faith Robinson) was the daughter of the Reverend John Robinson and Hannah Wiswall; married in 1783 Jonathan Trumbull (1710-1785), Governor of Connecticut 1769-83. She was a descendant of John Alden. The artist was her youngest son.

Exhibited at the New York Historical Society, New York

538. GENERAL GEORGE WASHINGTON *Manner of John Trumbull*
Waist-length figure with head to half left; in military coat. Signed with initials J. T., and dated 1776.
Sepia wash, on parchment: Height, 5¾ inches; width, 3¾ inches
Collection of the Misses Louise Langdon Kane and Sybil K. Kane, New York, 1924

15-

539. PORTRAIT OF A MAN *Samuel Valentine Hunt, American:* 1803-1893
Full-length seated figure facing half right, one hand on knee; wearing buff overcoat, green trousers and stovepipe hat. Signed, and dated, *Nov.* 19, 1857. *Watercolor: Height, 6½ inches; width, 5½ inches*
Exhibited at the New York Historical Society, New York

5-

540. THOMAS JEFFERSON *Manner of John Trumbull*
Three-quarter length figure standing to half right, in black coat and white stock. Signed with initials J. T., and dated 1776.
Ink wash on parchment: Height, 7¾ inches; width, 5¼ inches
Collection of the Misses Louise Langdon Kane and Sybil K. Kane, New York, 1924

30-

541. GEORGE WASHINGTON *Ralph Earl(?), American:* 1751-1801
Profile drawing at bust-length facing left. Inscribed *General Washington.*
Pen and ink, and pencil: Height, 5¼ inches; width, 4¼ inches

Note: Mr. Sherman (see below) purchased the above drawing at Woodbury, Conn., from Mrs. Hadden, mother of the curator of the Mattatuck Historical Society of Waterbury. It was known to have been drawn when Washington was in camp at Peekskill, probably by Ralph Earl, and is undoubtedly a contemporary sketch.

Collection of Mrs. Hadden, Waterbury, Conn., 1922
Collection of Frederic F. Sherman, New York, 1934
Exhibited at the New York Historical Society, New York, 1935

542. DEATH OF GENERAL MONTGOMERY

John Trumbull, American: 1756-1843

The wounded general fallen to the ground, holding drawn sword.

Pen and India ink: Height, 7 inches; length, 8¾ inches

Richard Montgomery (1737-1775), served under Wolfe; subsequently entered the American army. As commander in the Northern department took Fort Chambly and Montreal; was killed in an assault on Quebec.

Collection of Prof. B. Silliman, New Haven, Conn., 1881

Exhibited at the New York Historical Society, New York

Illustrated in John Durand, *John Trumbull* (reprinted from *The American Art Review*), 1881, p. 14

20 -

543. PORTRAIT SAID TO BE OF GEORGE WASHINGTON

Manner of John Trumbull

Full-length figure in uniform and cocked hat, seated in a chair with his cloak over the right arm, the left hand on his sword. Signed with initials J. T., and dated 1776.

20 -

Sepia wash, on parchment: Height, 7¾ inches; width, 4½ inches

Collection of the Misses Louise Langdon Kane, and Sybil K. Kane, New York, 1924

544. PORTRAIT OF THE ARTIST *Thomas Edwards, American: fl.* 1822-1856

Depicted at bust length to half left, as a young man, in dark coat and waistcoat and white cravat.

Sepia wash: Height, 6¾ inches; width, 5¾ inches

7 50

Thomas Edwards was a silhouettist and portraitist in oils and miniatures, from Boston, Mass. He contributed drawings to the first lithographic press established by the Pendleton Brothers in 1825.

Purchased from a descendant of the artist

Collection of W. M. Griscom, New York, 1935

Exhibited at the New York Historical Society, New York, 1935

545. CHAPLAIN WILLIAM JESSUP, OF WASHINGTON'S ARMY
Manner of John Trumbull
Bust-length figure of a man in cocked hat, straight coat and bands. Signed with initials J. T., and dated 1776.
India ink wash, on vellum: Height, 5½ inches; width, 4½ inches
12.00
Collection of the Misses Louise Langdon Kane, and Sybil K. Kane, New York, 1924

546. JOHN JAY *and* JOHN HANCOCK: TWO DRAWINGS
Manner of John Trumbull
Bust portraits to half right, framed together, with John Hancock at the left, John Jay at the right. Both signed with initials J. T., and dated 1786. *Pen and India ink: Height of each, 6½ inches; total length, 9¾ inches*
17.00
Collection of the Misses Louise Langdon Kane, and Sybil K. Kane, New York, 1926

547. PORTRAIT OF A MAN *Henry Inman, N.A., American:* 1801-1846
Waist-length figure of a young man with brown hair and sideburns, the head turned glancing to the right; slight flesh coloring in face; the coat with yellow revers, and light blue stock.
Pencil and watercolor: Height, 6½ inches; width, 4¼ inches
17.00
Inaugural Exhibition, Museum of the City of New York, New York, 1932

548. PORTRAIT OF A GENTLEMAN *American School, circa* 1810
Profile portrait to the left, at bust length within a painted olive green oval; a young man with sideburns, wearing a black coat, white waistcoat and jabot. Shaded gray background.
Pastel: Height, 9 inches; width, 7 inches
17.00

549. SELF PORTRAIT IN CARICATURE, BY ENRICO CARUSO
A head in pen and ink, signed in blue crayon ENRICO CARUSO.
On tan paper: Height, 6¾ inches; width, 5¾ inches
5.-
Exhibited at the Museum of the City of New York, New York, N. Y., 1935

550. LANDSCAPES: TWO WATERCOLOR PAINTINGS

Archibald Robertson, American: 1765-1835

Storm King view on the Hudson River, with nimbus clouds gathering; and view of Newark, N. J., from the Morristown Road, with intervening broad vista reaching over meadows. [Lot.]

Collection of V. Winthrop Newman, New York, 1920

551. VIGNETTES: TWO OIL PAINTINGS

Henry Inman, N.A., American: 1802-1846

An eagle with spread wings upon a branch; the other, figures of Plenty and an Indian maid supporting a vignette depicting a pioneer river scene. Both signed, and dated 1833.

Height, 10 *inches; width,* 7¾ *inches*

Note: These were evidently painted to be used as designs for bank note vignettes.

552. FOUR PORTRAIT DRAWINGS

Two pencil sketches of Abraham Lincoln, by Daniel Huntington, P.N.A.; sepia wash drawing of Vicomte de Rochambeau; and pen and ink profile of Joel Barlow, inscribed *Poet, friend of Washington, Minister to France.* [Lot.]

553. FRENCH LIGHT DRAGOON *Edouard Detaille, French:* 1848-1912

An officer mounted on a dappled gray, at attention in profile to the right. Signed, and dated 1886.

Ink and chalk: Height, 13 *inches; width,* 10 *inches*

Collection of Grace M. Dryden, New York, 1937

Exhibited at the Union Club, New York

554. PORTRAIT OF A GENERAL *Isidore A. A. Pils, French:* 1813-1875

Three-quarter-length standing figure of a general in uniform, his head turned slightly to the left. Stamped at lower right, I. PILS.

Crayon, on gray paper: Height, 17½ *inches; width,* 11½ *inches*

Collection of Raimundo de Madrazo, Versailles

555. THE MILL *Martin Rico y Ortego, Spanish:* 1833-1908

Two views, probably of the same building, the lower view enclosed by mountains. Signed. *Pencil: Height,* 16 *inches; width,* 10½ *inches*

556. ROBERT OWEN, ESQ. *Rembrandt Peale, N.A., American:* 1778-1860
Head and shoulders portrait, looking to the observer, of a man in velvet-collared coat and white stock. Inscribed below, *Robert Owen—a study from life—London* 1833, and signed at the right with initials, R. P. *Pencil and white chalk, on tan paper: Height,* 15½ *inches; width,* 11½ *inches*

35-

Robert Owen (1771-1858) English social reformer and educational philanthropist; owner of cotton mills at New Lanark on the Clyde. His socialistic schemes were received with great favor until his declared defiance to current religious views. His schemes were tested in New Harmony, Ind., U. S. A., which after a trial of two years failed.

Collection of Dr. Gilbert S. Parker, Philadelphia, Pa.
Endorsed by Ernest Lee Parker
Exhibited at the New York Historical Society, New York, 1935

557. PORTRAIT OF A PRIVY COUNCILLOR
John Ramage, American: 1763-1802

5-

Bust-length figure of a white-haired man, turned to half right, and looking towards the observer.
Pencil and crayon, on tan paper: Height, 8½ *inches; width,* 6¼ *inches*
Collection of Anna K. Winter, New York, 1934

558. TOBIAS RESTORING HIS FATHER'S EYESIGHT
Rembrandt van Rijn(?) Dutch: 1606-1669
Tobias accompanied by the archangel Raphael, curing, with the gall of the fish, Tobit's blindness, the latter seated in the foreground with an attendant.

10-

Pen and ink and sepia wash: Height, 5⅜ *inches; width,* 4½ *inches*
Collection of Comte Jan Pieter van Soukhtelen (1751-1836), St. Petersburg and Paris, 1862
Collection of Raimundo de Madrazo, 1924

559. PARROTS AND STILL LIFE: TWO DRAWINGS
Jean Baptiste Oudry, French: 1686-1755
Each depicting an assortment of fish and lobsters arranged before a stone wall and trees; at the left parrots perch upon nets and fallen masonry. Both signed OUDRY, and dated 1740.

60-

Crayon on green paper: Height, 12 *inches; length,* 16½ *inches*
Collection de Goncourt, Paris
Collection Bourdeley, Paris
From F. Dreifuss, Paris, 1924

[NUMBER 560]

560. THE FOUNTAIN *Hubert Robert, French:* 1733-1808
A peristyle surrounding a playing fountain, with figures at either side; enclosed by foliage and a statue at the right. Signed on back, HUBERT ROBERT, *fecit,* and dated 1788.
Sanguine: Height, 13 *inches; length,* 17 *inches*

60-

[See illustration]

561. PORTRAITS OF YOUNG LADIES: TWO DRAWINGS
French School, circa 1785
Charming full-length seated figures of young women in *bouffant* dresses, both facing away from the observer.
Crayon heightened with white: Height, 17 *inches; width,* 10½ *inches*

30-

562. BOAR HOUNDS *Jean Baptiste Oudry, French:* 1686-1755
Two hounds in a landscape; at the right a boar's head at the foot of a monument. Signed at lower left, J. B. OUDRY.
Sepia wash heightened in white: Height, 8 *inches; length,* 10 *inches*

22 10

563. MARINES: TWO WATERCOLOR DRAWINGS
R. B. Tickell, British: fl. 1835
Depicting the defeat of the Miguelite Squadron by Admiral Napier off Cape St. Vincent, and the *H.M.S. Phoebe* anchored, with officers in a Venetian bragazza returning from the carnival celebrations.
30-
Height, 7½ *and* 8 *inches; lengths,* 9½ *and* 12 *inches*

Note: The artist was the nephew of Admiral Nelson, and took part in the Battle of Trafalgar.

564. CHRIST BEARING CROSS *Italian School, XVIII Century*
The procession of figures and escort of soldiers following the cross, with Christ fallen in the foreground. Landscape background with a cliff at right. In the manner of Tiepolo.
10-
Sepia wash drawing: Height, 18 *inches; width,* 14 *inches*

565. AU GUILLOTINE *French School, dated* 1793
A surging crowd of Revolutionaries watching the passage of a tumbril carrying victims to the guillotine, before a view of the Louvre.
30-
Gouache: Height, 12 *inches; length,* 19¼ *inches*

566. QUEEN VICTORIA *Auguste Sandoz, Swiss: fl.* 1840
The young Queen standing before her throne, in court dress and crown, holding a document. Signed.
35-
India wash heightened with white: Height, 10¼ *inches; width,* 6¾ *inches*

Collection of the Most Hon. the Marquess of Hertford
Collection of Sir Richard Wallace, London
Collection of Sir John Murray Scott, Bart., 1914
From Leggatt Brothers, London
Collection of Mrs. Whitelaw Reid, New York, 1935

567. COUNTRY LANDSCAPES: TWO DRAWINGS
Hendrik Tavernier, Dutch: 1734-1807
35-
Rural scenes with small rustic buildings surrounded by trees in foliage; one with five figures of peasants.
Sepia wash: Height, 10 *inches; length,* 14½ *inches*

568. TWO CARRIAGE SCENES: PEN AND WATERCOLOR DRAWINGS
Henry Alken, British: 1794-1851
A lady in a landau drawn by four bays halted as a hunter comes to grief; and a phaeton and tandem, the lead horse rearing before a farmer's pitchfork. One signed.
40-
Height, 17¾ *inches; length,* 24½ *inches*

569. SCENE ON THE GAULEY, WEST VIRGINIA: CIVIL WAR EPISODE
William Washington, British: b. 1885
Union guards resting by a roadside, before a view of a wide valley. Signed. *Sepia wash: Height,* 15 *inches; length,* 17½ *inches*
5 Collection of Thomas Addis Emmet, New York, 1921

570. GARDEN LANDSCAPES: PAIR OF WATERCOLOR DRAWINGS *Circa* 1800
Park landscapes with high trees and lawns, and *chinoiserie* effects in a thatched gate and canopy; figures cross a footbridge and sit at a table.
Height, 16½ *inches; width,* 12 *inches*
25

571. THE 'ALABAMA' AND THE 'KEARSAGE'
W. F. Mitchell, American(?): fl. 1864
The ironclad Union corvette *'Kearsage'* standing off to the right and the *Alabama* at left, their hulls half concealed by the smoke of battle. Signed, and dated 1864.
25
Watercolor: Height, 18 *inches; length,* 30 *inches*

The Confederate steamship *Alabama,* built at Birkenhead, England, escaped to sea, captured and sank seventy ships of the U. S. The *Kearsage,* under the command of Capt. John A. Winslow, caught and sank her outside the harbor of Cherbourg, in June, 1864.

572. YORK MEETING *British School, dated* 1804
Inscribed: *The Celebrated race between Mrs. Thornton's Vingarillo and Mr. Flint's br. h. Thornville wich (sic) was run for, on Knaves Mire August the 25th* 1804. *A Match for* 500 *gs. and a* 1,000 *gs. by four miles.* *Watercolor: Height,* 19 *inches; length,* 28 *inches*
12 10

573. RUINS OF MINERVA'S TEMPLE, ROME
Jakob Wilhelm Méchau, German: 1745-1808
Cattle grazing about the ruin, a waterfall at right; three nude nymphs bathe in the foreground. Inscribed; signed, and dated 1788.
17 10
Watercolor: Height, 14 *inches; length,* 19½ *inches*

574. READING THE 'DIARIO' *Attilio Simonetti, Italian: fl.* 1875
Two gentlemen in Louis XVI costumes, one seated reading a journal, the other leaning in profile looking over his shoulder. Signed, and dated *Roma,* 1884. *Watercolor: Height,* 13 *inches; length,* 16 *inches*
22 10

575. NINE BANK NOTE VIGNETTES IN SEPIA
Miniature drawings; three by Richard W. Dodson of children playing, a milkmaid, and figure of Plenty, all signed; three by Edward Clay of an early paddle-wheel steamboat, an Indian in a bark canoe, and a view of a river town, two signed; two by Henry Inman, N.A. of a woman spinning and a child and dog guarding a casket, signed; and figures representing the arts and industries, by John W. Casilear. [Lot.]
Collection of V. Winthrop Newman, New York

576. EIGHTEEN WATERCOLOR VIEWS OF CITIES AND LANDSCAPES
Ernst Cicori, German: XIX Century
Minature scenes in three series, in oval and rectangular frames. Some signed. [Lot.]

577. FOUR DRAWINGS
Italian peasant girl, in watercolor, and a pen-and-ink drawing of a man in a tunic, signed, by Attilio Simonetti. An Oriental woman, in pencil and sepia, inscribed by Simonetti, by his *maestro* Mariano Fortuny. And a nude female figure, inscribed *Dessin de mon mari R. De Madrazo,* in sanguine and pencil. [Lot.]

578. THREE DRAWINGS
Portrait of a young lady, by John Raphael Smith, in pencil and watercolor; portrait of a lady, by Paul Vassely, signed and dated 1839; and a medallion portrait of an artist supported by two putti, in the manner of Jan de Wit. [Lot.]

579. LANDSCAPES: TWO PAINTINGS
Wide expanse of green fields with a pond at centre, in *gouache,* by Leon Giacobini, signed and dated 1872; and mountainous landscape with two figures by a rushing stream, by François Jules Collignon, signed. [Lot.]

PASTELS AND PAINTINGS

580. LOUIS XVI AS DAUPHIN *French School, XVIII Century*
At waist length in rose costume, with the blue ribbon and Star of the St. Esprit; within a painted oval.
On copper: Height, 9¼ inches; width, 8¼ inches

581. DOGE'S PALACE, VENICE
Richly garbed figures and merchants in boats frame a view of the Palace and the Piazzetta beyond.
35- *Height,* 12 *inches; length,* 17¾ *inches*

582. PORTRAIT OF A GENTLEMAN *John Vanderlyn, American:* 1775-1882
Bust-length figure to half right of a young man with fair hair and light coloring, wearing a black double-breasted coat and white stock. Gray background. *Height,* 12½ *inches; width,* 10½ *inches*
17 50

583. PORTRAIT OF A LADY, AFTER DE LATOUR
J. Wells Champney, American: 1843-1903
Head of a smiling young woman; signed, and dated 1893.
7 50 *Pastel: Height,* 13½ *inches; width,* 9½ *inches*

584. PORTRAIT OF A LADY, AFTER ROSALBA CARRIERA
J. Wells Champney, American: 1843-1903
Head and shoulders portrait of a young woman in riding habit with tricorne, coral red bow and pearls. Signed.
5- *Pastel: Height,* 16 *inches; width,* 13 *inches*

585. WORLD'S COLUMBIAN EXPOSITION, CHICAGO, 1893
Edwin Howland Blashfield, N.A., American: 1848-1936
Figures on a wide veranda with high Corinthian columns, before a view of the Main Basin looking east. Signed.
20- *Height,* 21½ *inches; length,* 28 *inches*

586. WORLD'S COLUMBIAN EXPOSITION, CHICAGO, 1893
Francis C. Jones, N.A., American: 1857-1932
Fresh green lawns and flowers bisected by paths with figures strolling and seated; in the background, the Fair buildings centred by Hunt's Administration Building. Signed. *Height,* 20 *inches; length,* 28 *inches*
12 50

587. A VENETIAN ELOPEMENT
Jose Villegas y Cordero, Spanish: 1848-1921
The discovery of a rope ladder and telltale scarf, by the startled and tardy members of a household appearing upon a balcony high above a canal. Signed at lower right, VILLEGAS, *Venezia.*
150- *Height,* 16½ *inches; width,* 22¾ *inches*
Purchased from the artist at his studio at Venice

588. U. S. Steamship
A steamship with gray hull, rigged as a barque, seen before a distant shore and Chinese port with a junk at the right. By a Chinese artist.
Height, 18 *inches; length,* 23½ *inches*

589. Portrait of a Young Lady, after Boucher
J. Wells Champney, American: 1843-1903
Waist-length figure of a young woman in fur-trimmed blue velvet coat, carrying a round muff. After the painting in the Salle Lacaze, Louvre. Signed, and dated 1892. *Pastel: Height,* 25 *inches; width,* 20¾ *inches*

590. Portrait of a Lady, after Tischbein
J. Wells Champney, American: 1843-1903
Waist-length figure, in decolleté green gown. Signed.
Pastel, oval: Height, 24 *inches; width,* 18¾ *inches*

591. Madame de Chateau-Renaud
Hubert Drouais, French: 1699-1767
Three-quarter length figure seated to half right, playing a guitar, dressed in a rose taffeta flounced gown with small Pompadour ruff at neck. *Height,* 36 *inches; width,* 29 *inches*

592. Bacchanalian Scene *French School, Late XVII Century*
A nymph in chartreuse, reaching for a putti astride a mule, surrounded by four other Bacchic infants. At the right, three figures dancing. *Height,* 20½ *inches; length,* 30 *inches*

593. S. John the Baptist *Angelica Kauffmann, R.A., Swiss:* 1741-1807
At bust length to the right in profile, a wreath of leaves through his hair, and wearing a hair shirt.
Oval: Height, 22 *inches; width,* 18 *inches*

594. Portrait of a Lady with Mask
Charles Amédée Philippe Van Loo, French: 1715-1795
Portrayed at three-quarter length in black and scarlet gown richly trimmed with gold lace, holding a mask in the right hand. Draped background. *Height,* 33 *inches; width,* 20 *inches*

595. Huntsmen's Banquet *French School, XVIII Century*
A landscape, with figures of youths gathered about a repast spread upon the ground; two equestrian figures, one with hunting horn, appear behind them. *Height,* 25 *inches; length,* 31 *inches*

596. On the Lehigh River
Walter M. Oddie, A.N.A., American: 1805-1865
Low wooded hills border a wide placid river; cattle graze at the left, and two figures upon a high rock watch a man and a woman crossing in a dinghy. Signed, and dated 1858.
30 - *Height,* 30 *inches; length,* 44 *inches*

597. The Prophet Jonah: Two Marines
Neapolitan School, XVII Century
Two episodes from the life of Jonah: one, Jonah at his own request thrown into the raging sea; the other, his escape from the whale, amid the lashing waves of a storm. *Height,* 19 *inches; length,* 26 *inches*
25 -

598. A Sportsman *French School, circa* 1810
A sportsman in green and buff stands in the foreground surrounded by three dogs; background of dense verdure with a shore at left.
27 00 *Panel: Height,* 17 *inches; width,* 13½ *inches*

FRENCH AND ITALIAN FURNITURE SCULPTURES AND DECORATIONS

599. Terra Cotta Medallion of Benjamin Franklin
J. B. Nini, French: 1717-1786
Profile portrait to left in fur cap; inscribed: B. FRANKLIN. AMERICAIN, signed, and dated 1777. Framed. *Diameter,* 4¼ *inches*
17 00 From E. F. Bonaventure, Inc., New York

600. Pair Chinese Cloisonné Enamel Vases *Ch'ien-lung*
Bulbous vase decorated with flowers in colors in a bright blue ground.
25 - *Height,* 11 *inches*

601. Chinese Carved Wood Statuettes of the Eight Immortals
Circa 1800
Standing figures with their attributes, on cloud-scrolled plinths. In case. [Lot.] *Height, about* 6½ *inches*
15 -

602. Louis XV Walnut Marqueterie Miniature Commode
Italian, XVIII Century
Bombé commode with hinged cover and two long mock drawers; inlaid with strapwork borders and floral *marqueterie.* *Length,* 12½ *inches*
80 -

603. LOUIS XVI DAMASCENED STEEL JEWEL BOX *French, XVIII Century*
Small oblong *coffre-fort* with single drawer, the sides and drawer-front inlaid with floral festoons and amoristic medallion in different metals.
30 - *Length,* 9½ *inches*

604. PAIR LOUIS XVI BRONZE DORÉ AND DERBYSHIRE SPAR CASSOLETTES
In the form of Grecian tripods embellished with rams' masks and bands of leaf *rinceaux;* the body, cover, and base of richly marked crystalline quartz showing deep purple patches. Slightly imperfect.
35 - *Height,* 16 *inches*

605. BRONZE BAS-RELIEF PORTRAIT OF THE COMTE D'ESTAING
French School, Early XIX Century
Profile portrait to right, on red *griotte* marble plaque; oval gilded frame. *Total height,* 10 *inches*
22 12

606. STATUARY MARBLE BUST OF JOSEPH BONAPARTE, KING OF SPAIN
Lorenzo Bartolini, Italian: 1777-1850
In the classic manner, with bare breast; on round *bleu turquin* marble socle. *Total height,* 14 *inches*
17 10

This bust has also been attributed to Luigi Pampeluna.

Collection of Jerome Napoleon Bonaparte, Bonaparte Mansion, Washington, D. C., 1927

[See illustration]

607. INLAID IVORY TORTOISE SHELL AND EBONY PORTABLE WRITING CABINET *Venetian, circa* 1800
Beautifully made small oblong chest equipped with three drawers, the exterior veneered and inlaid with tortoise shell and ivory in the Renaissance taste. *Length,* 15 *inches*
35 -

608. LOUIS XV CHASED PEWTER EWER AND BASIN
French, XVIII Century
Pyriform ewer with valanced hinged cover and leaf-scrolled handle; body chased with spirals of reeding; valanced basin to match. Paris touch marks. [Lot.] *Height,* 15¼ *inches; diameter,* 15½ *inches*
17 10

Illustration of number 606, *facing page* 152

[NUMBERS 610 AND (AT TOP) 609]

609. PAINTED TOLE OVAL TRAY

French for the English Market, circa 1800

35 — Japanned black with gilded borders, and finely painted landscape vignette of an English countryside scene with a mansion, and in the foreground a fisherman at the foot of a cascade. *Length,* 30½ *inches*

[See illustration]

610. FINELY PAINTED TOLE TRAY, AFTER NICHOLAS BERCHEM
French, Late XVIII Century

Oblong tray beautifully painted with a romantic landscape scene with a lake and ruined castle, and in the foreground, shepherd and shepherdesses, with cattle, sheep and goats. *Length,* 24 *inches*

35-

[See illustration]

611. PAIR BLACK AND GOLD TOLE URNS *Directoire Style*

Gilded with Chinese landscapes and figures. Together with a fruit basket. [Lot.] *Height,* 13½ *inches*

75-

[See illustration]

612. EMPIRE BRONZE AND BRONZE DORÉ INKSTAND
French, Early XIX Century

In the form of a kneeling bronze female figure, supporting two gilded cornucopia-form inkwells; on marble-topped base with single drawer and bronze rim. Together with a pair of *chinoiserie* figure candlesticks. [Lot.]

75-

Height of candlesticks, 12 *inches; length of inkstand,* 12½ *inches*

613. THUYAWOOD DESK BOX WITH SEWING IMPLEMENTS
French, circa 1800

With hinged cover inset with three blue and white jasper medallions, the interior with fitted desk box and writing tablet covered in red leather; a fitted drawer with sewing implements below. Together with an inlaid thuyawood tea caddy of the period. [Lot.]

50-

Length, 13 *inches*

614. LOUIS XVI PORPHYRY CLOCK GARNITURE, MOUNTED IN BRONZE DORÉ

Comprising a vase clock with fluted *bronze doré* base, two handles, and annular dial; together with a pair of three-light candelabra upheld by bronze amors, on festooned round plinth. [Lot.]

95-

Heights, 13 *and* 15½ *inches*

[See illustration]

Illustration of number 610, *on preceding page; of number* 611, *on page* 130; *of number* 614, *on page* 137

615. SCULPTURED MARBLE BAS-RELIEF
Antonio Canova, Italian: 1757-1822
Profile head to the left of a Greek maid with hooded draperies.
Height, 16½ *inches; width,* 12½ *inches*
From the Ehrich Galleries, New York

616. SCULPTURED STATUARY MARBLE BUST OF THE YOUTHFUL S. JOHN
Florentine School
With draped shoulders and head turned to his half left, a fillet around the hair. On sculptured marble base. *Total height,* 22 *inches*

617. LOUIS XV BRONZE AND BRONZE DORÉ CLOCK *Jean Merault, Paris*
In the form of a bull, supporting on his back a drum-shaped movement which, in turn, is surmounted by a nude figure of Europa. The dial is framed in a series of acanthus scrolls and the rocaille-scrolled base is embellished at one corner with a Chinese pagoda. Dial and back of movement inscribed *Jean Merault à Paris.* *Height,* 19 *inches*

[See illustration]

618. TERRA COTTA GROUP *After Claude Michel (Clodion)*
Bacchanalia, with faun and two nymphs embracing; inscribed *Clodion,* 1787. One leg repaired. *Height,* 22 *inches*

619. PAIR GOLD-PLATED THREE-ARM CANDELABRA *Louis XVI Style*
Fluted stem and circular base; urn-shaped sconces for three candles.
Height, 16 *inches*

[See illustration]

620. PAIR BACCARAT MOLDED AND CUT GLASS CANDLE LAMPS
Entirely of glass, hung with a series of pointed prisms and having tulip-shaped chimney. *Height,* 21 *inches*

[See illustration]

Illustration of number 617, *facing page* 144; *of number* 619, *on page* 133; *of number* 620, *on page* 240

621. BRONZE DORÉ STATUETTE *After Claude Michel (Clodion)*
Le Tambour. Lightly draped nude figure of a dancing nymph holding a tambourine; at her feet an amor with castanets. Signed CLODION. Rouge marble base. *Height, 16 inches*

17 12

622. FOUR SCULPTURED STATUARY MARBLE OVAL BAS-RELIEF MEDALLIONS OF THE SEASONS *Italian, Early XIX Century*
Bust figures of nymphs garlanded with narcissus, wheatears and grapes, representing Spring, Summer, and Autumn; and of a cloaked and bearded ancient, symbolizing Winter. Gilded frames.
Height, 10 inches

40-

623. DIRECTOIRE BRONZE AND BRONZE DORÉ MANTEL CLOCK
French, Late XVIII Century
Bronze figure of a female Nubian slave with a sleeping child hung in a boat-shaped cradle from her neck; supporting a clock drum in the form of a bale of gilded bamboos; oval *bronze doré* base.
Height, 16 inches
[See illustration]

65-

624. LOUIS XV BRONZE DORÉ AND EGYPTIAN PORPHYRY URN
Nearly spherical body, domed cover, and rectangular base richly mounted with winged dragons and rocaille-scrolled supports in gilded bronze. *Height, 20 inches*

30-

625. PAIR LOUIS XV BRASS ANDIRONS *French, XIX Century*
With figures of a putto and nude girl perched on rococo balustrades, with flowers and military insignia. *Height, 16 inches*

42 12

626. DIRECTOIRE BRONZE DORÉ MANTEL CLOCK
Le Roy, Paris, circa 1800
Circular dial inset in plinth containing urns in niches and hung with a drapery, surmounted by seated figure of a Boeotian maiden sketching at an easel. *Height, 17½ inches; width, 11 inches*
[See illustration]

47 12

Illustration of number 623, on page 140; of number 626, on page 132

627. STATUARY MARBLE BUST OF MARIE LOUISE
François-Joseph Bosio (dir. by Bartolini), French: 1768-1815
Bust facing the observer, with Greek headdress and coiled plait, loose draperies around the breast. Inscribed on back, BARTOLINI DIREXIT DE BOSIO. Round socle. *Height,* 30 *inches*

628. CARVED IVORY CRUCIFIX *Spanish or Italian, Early XIX Century*
Figure of the Savior, nude except for a loin cloth; upon ebonized cross. *Height,* 31 *inches*

629. PLASTER PORTRAIT BUST OF A STATESMAN
After Jean Jacques Caffieri
To half right, wearing periwig and loose open coat and shirt. From an original of 1670. *Height,* 28 *inches*

630. BLACK AND GOLD LACQUER TRAY *French, circa* 1840
Decorated with figures of suppliants kneeling before the entrance gate of a residence of a Chinese official, who is attended by his family and two soldiers. *Length,* 28 *inches*

631. PAIR CARVED AND GILDED CARTOUCHE-FORM WALL MIRRORS
Florentine, XVIII Century
Bordered with *ajouré* rococo carving, the glasses etched with rococo foliations. *Height,* 25 *inches; width,* 13 *inches*

632. SCULPTURED MARBLE OVAL BAS RELIEF, IN GILDED FRAME
French, XVIII Century
Carved with the figures of two amors, one standing, the other seated and holding a lamb. Signed with initials JBH, and dated 1740. In leaf-carved gilded oval frame with shell cresting.
Total height, 5 *feet* 10 *inches; width,* 44 *inches*
From P. W. French & Co., Inc., New York, 1924

[NUMBER 633]

633. SCULPTURED MARBLE OVAL BAS-RELIEF

Giovanni Marino, Italian: XVI-XVII Century

Depicting the nude figures of Diana and her maidens bathing, surprised by the hunter Actaeon, who is being metamorphosed into a stag; cracked. Signed: IOANNE MARINO. Ebonized frame.

Length, 28 inches

90-

[See illustration]

634. LOUIS XVI CARVED AND GILDED CLOCK

North Italian, Late XVIII Century

35-

In the form of a Grecian temple enshrining figure of an infant Bacchus; the drum-shaped movement surmounted by a cluster of oak leaves and grape vines. Imperfect. *Height, 22 inches*

From P. W. French & Co., New York

635. BRONZE DORÉ CANDELABRUM *Louis XVI Style*
Formed of two nude amors, supporting between them a clump of iris blossoms and standing on a plinth of figured marble; fitted for electricity. *Height, 24½ inches*

25-

636. REPOUSSÉ SILVER HANGING LAMP *Florentine Renaissance*
Body of bold baluster form decorated in repoussé with cabochons, fluting and leafage, and having three acanthus-scroll ornaments of gilded copper for suspending the lamp from a canopy. *Height, 24 inches*
Collection of Vitali and Leopold Benguiat, New York, 1919

200-

637. LOUIS XV CARVED WOOD WALL MIRROR *French, XVIII Century*
Upright mirror bordered with pierced rococo floral scrolls; traces of former gilding. *Height, 41½ inches; width, 26½ inches*

35-

638. INLAID TUILPWOOD WORK TABLE WITH TAMBOURS *Louis XV Style*
Narrow top with two end compartments covered by tambours, and with an underslung drawer; on open looped trestle supports.
Height, 29 inches; width, 23½ inches

55-

639. AUBUSSON SILK TAPESTRY FIRE SCREEN *Louis XV Style*
Cartouche-shaped panel developing a stone urn overflowing with brightly colored clusters of flowers, beside a small basket of grapes; rococo carved and gilded trestle frame.
Height, 35½ inches; width, 24½ inches

30-

[NUMBER 640]

640. LOUIS XV ACAJOU AND KINGWOOD MARQUETERIE BOUDOIR TABLE WITH POUDREUSE TOP

Serpentine oblong rimmed top with hinged flaps opening to side compartments and central reading tablet with a quartered panel of floral *marqueterie,* a writing slide and small drawer in the front, the shaped front and sides also inlaid with quartered panels of floral *marqueterie,* and crossbanded. The top lifts off, leaving a boudoir table with end drawer and cabriole legs. Mounted in *bronze doré* with escutcheons and knee appliques of saurian monsters.

300-

Height, 31½ *inches; width,* 25½ *inches*

[See illustration]

641. COLLECTOR'S RÉGENCE INLAID TULIPWOOD WALL CABINET

Arched top with floral cresting above a flat glazed vitrine, with small drawers and a recessed shelf below surmounting double cupboards opening to a nest of tiny drawers.

50-

Height, 55 *inches; width,* 20 *inches*

642. EMPIRE MAHOGANY TABLE DE CHEVET *French, circa* 1810
Galleried oblong top of gray S. Anne marble, three small drawers with lion-mask brasses; on square legs with undershelf.
32 10 *Height,* 31 *inches; width,* 20 *inches*

643. FOUR CARVED AND GILDED CARTOUCHE-FORM WALL MIRRORS
Italian, XVIII Century
Bordered with *ajouré* rococo carved ornament, the mirrors etched, probably at a later date, with Bérainesque ornament. Some imperfections. *Height,* 25 *inches; width,* 13 *inches*
50 -

644. PAIR EMPIRE ACAJOU AND BRASS LAVABOS
Bronze bowl on three slender quadrangular supports, with *bronze doré* sphinx-head terminals and enclosing tiny undershelves.
210 - *Height,* 35 *inches; diameter,* 14 *inches*

645. LOUIS XV CARVED WALNUT AND CRIMSON CUT VELVET FAUTEUIL
French, XVIII Century
Cartouche-shaped back and seat in antique wine red cut and uncut velvet voided in an ecru ground, pieced; molded and flower-carved frame with cabriole legs, retaining traces of the former *laqué* decoration.
60 -

646. RÉGENCE CARVED CERISIER AND WALNUT CORNER CONSOLE
Dauphiné, XVIII Century
Quarter-round top, the front with valanced frieze and three small drawers, the pilasters and knees carved with strap scrollings; cabriole legs. *Height,* 29½ *inches; length,* 38 *inches*
40.

647. LOUIS XV ACAJOU AND HAREWOOD PARQUETERIE TABLE DE CHEVET *French (?), XVIII Century*
Serpentine oblong hinged top inset with interior mirror, on tapering quadrangular cabriole legs; top and frieze with cube *parqueterie* panels picked out in harewood. *Height,* 28 *inches; width,* 16½ *inches*
35 -

648. THREE DIRECTOIRE CARVED, LAQUÉ AND GILDED ARMCHAIRS
French, Late XVIII Century
Molded frame carved with husks and imbrications, the low open square back with pierced horizontal bar filled with artichoke and husk pendants; round fluted and spiraled front legs; finished white and green. Seat in blue and beige striped satin.
From Neuilly (Seine)
67 50

[NUMBER 649]

TOLE URNS AND FRUIT BASKET: NUMBER 611

649. LOUIS XV ACAJOU WRITING TABLE *French, XVIII Century*

175-

Ogee-serpentined oblong top, graceful shaped frieze with three drawers, on plain cabriole legs; the top covered in old dark crimson leather. *Height, 29 inches; length, 47 inches*

[See illustration]

[NUMBER 650]

BUST OF BENJAMIN FRANKLIN: NUMBER 1126

650. DIRECTOIRE MARQUETERIE SERPENTINE-FRONT POUDREUSE

Southern French or Italian, Late XVIII Century

110 – With hinged oblong top finely inlaid with a triple panel with an oval patera in a striped *chevronné* ground, opening to interior with hinged mirror, the frieze with *chevronné* panels similarly; square tapering legs inlaid with sycamore. *Height,* 30½ *inches; length,* 33½ *inches*

[See illustration]

[NUMBER 651]

DIRECTOIRE MANTEL CLOCK: NUMBER 626

651. LOUIS XV TULIPWOOD MARQUETERIE BOMBÉ WRITING DESK

French, XVIII Century

110-

Narrow oblong top with interesting *bombé* and deeply hollowed slant front, hinged above, and opening to interior lined with tooled green leather; serpentine front with writing slide and small drawer flanked by cupboards inlaid with floral *marqueterie,* and concealing nests of drawers; quadrangular cabriole legs. The slant front is feather-paneled in tulipwood, and inlaid with a bowknotted floral spray. Rich patina.

Height, 37½ *inches; width,* 34 *inches*

[See illustration]

[NUMBER 652]

GOLD-PLATED CANDELABRA: NUMBER 619

652. LOUIS XV MARQUETERIE SERPENTINE-FRONT COMMODE

Italian, XVIII Century

Serpentine oblong top with sharply incurvate sides, the front with two small and two long drawers; valanced apron, quadrangular cabriole legs. The top, sides and drawer fronts all inlaid with an octagonal mosaic tile design in a great variety of woods. Plate glass top.

90-

Height, 35 inches; length, 66 inches

[See illustration]

653. LOUIS XV MARQUETERIE SERPENTINE-FRONT COMMODE

Italian, XVIII Century

90- Companion to the preceding.

654. KINGWOOD AND ACAJOU MARQUETERIE TEA TABLE *Louis XV Style*
With two rimmed cartouche-form trays quartered and inlaid with floral marqueterie; cabriole legs. *Height, 32 inches; length, 36 inches*

50-

655. ACAJOU AND FRUITWOOD MARQUETERIE POUDREUSE
Southern French, Early XIX Century
Top hinged in three sections, the centre panel inlaid with a *marqueterie* musical trophy and opening to mirror; frieze with small drawer paneled with double stringing; square tapering legs.
Height, 31 inches; length, 32 inches

35-

656. LOUIS XV INLAID WALNUT MARQUETERIE FITTED WRITING TABLE
North German, XVIII Century
Detachable serpentine oblong top opening to interior with sliding cover containing hinged flaps and writing tablet in crimson leather, also sliding to reveal shallow drawers below; the whole veneered with panels of figured root walnut, the top and sides centred with *marqueterie* military trophies; cabriole legs. *Height, 30 inches; width, 30 inches*

80-

657. LOUIS XV TULIPWOOD AND HAREWOOD PARQUETERIE ENCOIGNURE
French, XVIII Century
Trilateral, with chamfered pilasters and gray marble tablet; paneled and quartered door inlaid with an oval medallion of cube *parqueterie,* the pilaster shoulders applique with *bronze doré* female masks.
Height, 35 inches; width, 23 inches

30-

658. DIRECTOIRE INLAID ACAJOU WRITING TABLE *Biennais, Paris*
Top *à rognon,* rimmed, and with hinged reading table covered in green leather, and inlaid with an ornamental border; front with single drawer, inlaid square tapering legs with shaped undershelf.
Height, 28½ inches; width, 28 inches

135-

[NUMBER 659]

659. THREE LOUIS XV CARVED, LAQUÉ AND GILDED FAUTEUILS IN GREEN SATIN DAMASK *French, XVIII Century*
Cartouche-shaped molded back, open arms with armpads, seat rail and bold cabriole legs with gilded rocaille carving; finished gray and gold; covered in fine Nile green satin damask.

180-

[See illustration of two]

660. THREE LOUIS XV CARVED, LAQUÉ AND GILDED FAUTEUILS IN STRIPED MOIRE *French, XVIII Century*
Frame matching the preceding; covered in gray silk moire striped in blue satin.

180-

[NUMBER 661]

661. LOUIS XV MARQUETERIE POUDREUSE *French, XVIII Century*
Serpentine oblong top finely inlaid with three panels of amatory and musical trophies, and hinged to disclose two wells and a central mirror; the front with writing slide and small drawers inlaid with panels of diamond *marqueterie;* quadrangular cabriole legs. Finely preserved original piece. *Height, 29 inches; length, 33 inches*

90-

[See illustration]

[NUMBER 662]

LOUIS XVI CLOCK GARNITURE: NUMBER 614

662. LOUIS XV TULIPWOOD MARQUETERIE COMMODE
MOUNTED IN BRONZE DORÉ *French, XVIII Century*
Oblong top of *blanc veiné* marble with bowshaped front; the body, which contains three small and two long drawers, follows the contours of the top; valanced apron and cabriole legs. The front and sides finely inlaid with panels of *marqueterie,* the sides developing urns of flowers, the front two floral clusters enclosing a garlanded trophy of Music; the frieze and small drawers inlaid with a rosetted guilloche motive outlined in *bois vert.* Mounted in *bronze doré* with ring handles, festooned lion-mask shoulder appliques, and leaf-scrolled knee appliques. Stamped above right pilaster with a crowned C. Reconditioned. *Height,* 34 *inches; length,* 46 *inches*

37/-

[See illustration]

663. Pair Inlaid Acajou and Kingwood Envelope Tables

Louis XV Style

Triangular top with three hinged flaps, single hinged drawer; on three slender tapering legs with undershelf.

40-

Height, 29 inches; width, 16½ inches

664. Directoire Parqueterie Drum Table *Italian, circa 1800*

With oval drum top and frieze with three drawers, all inlaid with a checker *parqueterie;* square tapering legs.

90-

Height, 30½ inches; width, 28 inches

665. Louis XV Inlaid Palissandre Bombé Commode

Italian, XVIII Century

Serpentine oblong top, *bombé* sides and front with two drawers, quartered and banded, and with rococo handles; flaring into quadrangular legs.

50-

Height, 32 inches; width, 31 inches

666. Louis XV Walnut Parqueterie Writing Desk

Italian, XVIII Century

Oblong top, kneehole front with writing slide and five surrounding small drawers; quadrangular cabriole legs. The top, sides and drawer fronts all banded and inlaid with panels of cube *parqueterie.*

45-

Height, 30 inches; length, 48 inches

667. Silk-embroidered Satin Four-fold Screen

Chinese for the French Market, XVIII Century

Panels of oyster white satin, finely embroidered in pastel shades in flat laid stitch with vignettes of landscapes, lakeside pavilions, fishing and boating scenes. Needs slight repairs.

175

Height, 6 feet 4 inches; length, 8 feet 8 inches

668. Louis XV Carved Walnut and Chintz Fauteuil

French, XVIII Century

Cartouche-shaped back, seat, and armpads, covered in floral chintz, worn; molded frame with flower-carved cresting rail and seat rail. Formerly gilded.

45-

[See illustration]

[NUMBER 669] [NUMBER 668]

669. LOUIS XV CARVED AND LAQUÉ FAUTEUIL IN STRIPED SATIN
Jean Claude Briois (M.M. 1766); French, XVIII Century

Cartouche-shaped molded back crested by a floral spray, open curved arms with armpads, on molded supports; serpentine flower-carved rails and cabriole legs; finished oyster white. Covered in beige and *piqué* blue striped satin. Stamped under seat rail: J. C. BRIOIS, MM.

95=

Note: Jean Claude Briois passed *maître menusier* in November, 1766, and established in the rue de Charenton, where he produced elegant seat furniture; he died between 1782 and 1785, leaving his atelier to his widow.

[See illustration]

[NUMBER 670]

DIRECTOIRE MANTEL CLOCK: NUMBER 623

670. DIRECTOIRE WALNUT MARQUETERIE COMMODE

Italian, Early XIX Century

70-

Oblong top of *bleu turquin* marble, front with three long drawers, square tapering legs. The frieze and top drawer inlaid with a running design of leaf *rinceaux,* the lower drawers and side panels with a similar border surrounding a panel of dark *palissandre* with oval medallions of trophies. *Height,* 36 *inches; length,* 49½ *inches*

[See illustration]

671. DIRECTOIRE WALNUT MARQUETERIE COMMODE

Italian, Early XIX Century

70-

Companion to the preceding.

[NUMBER 672]

672. LOUIS XV ELMROOT MARQUETERIE BUREAU À DOS D'ANE

Jean François Hache, M. E. Grenoble; French, XVIII Century

Serpentine slant-front desk with slightly *bombé* front and sides inlaid in *acajou* with scrolled cartouches, the central one with floral *marqueterie;* opening to fitted interior veneered with *chevronné* stripes of zebrawood; valanced skirt, slender cabriole legs. Stamped underneath: HACHE. *Height, 36½ inches; length, 39½ inches*

Exhibited at the Metropolitan Museum of Art, New York

300-

Note: Five *ébénistes* of the name of Hache worked in Grenoble in the eighteenth century. Thomas, Pierre, his son, and three of his grandsons, of whom Jean François (b.1730) became *ébéniste* to the Duc Louis-Philippe of Orleans. He executed furniture noteworthy for its perfection, many pieces being preserved in the collections of the families of the Dauphiné. In 1784 he turned his business over to his brother Christophe, and died in 1801. See Salverte, pp. 145-6.

[See illustration]

673. LOUIS XV INLAID TULIPWOOD COIFFEUSE *French, XVIII Century*
Oblong top hinged in short section, lined with green baize, and opening to a fitted well; frieze with small drawer; quadrangular cabriole legs. Inlaid with panels of tulipwood within a border of amaranth.
Height, 28½ *inches; length,* 29 *inches*

674. DESSUS-DE-PORTE: JUPITER AND CALISTO
School of François Boucher, French: XVIII Century
Jupiter, to seduce the nymph Calisto, has taken the form of Diana, depicted before crimson draperies above which appears an eagle, symbol of his thunderbolts; at left is an infant amor. In carved and gray *laqué* cartouche-shaped frame.
Height, 41½ *inches; length,* 49½ *inches*

675. LOUIS XVI ACAJOU AND TULIPWOOD PARQUETERIE SEMICIRCULAR COMMODE
Half-round top of *bleu turquin* marble, front with three long convex drawers enclosed by cupboards in the returns, with inlaid upper panels of triglyphs, and lower panels of cube *parqueterie;* round tapering legs inlaid with mock flutings. *Height,* 34 *inches; length,* 49 *inches*

676. FINELY INLAID FRUITWOOD MARQUETERIE OVAL CENTRE TABLE
G. Durand, Paris
The top beautifully inlaid in rare woods with a *chinoiserie* group upon a terrace, the frieze having one drawer; on tapering square legs enriched with ormolu husk pendants. Plate glass top.
Height, 30 *inches; width,* 28½ *inches*

Note: The original is in the *mobilier de la Reine* of the Musée de Versailles.

677. INLAID SATINWOOD SECRETAIRE À ABATTANT *Dutch, XIX Century*
Chamfered oblong top, long drawer surmounting a fall front opening to interior fitted with drawers and pigeonholes with double cupboards below; square tapering legs. Inlaid with ornamental panels, the fall front and lower cupboards with bowknotted festoons supporting oblong plaquettes of decorated black lacquer.
Height, 56 *inches; width,* 33½ *inches*

678. DIRECTOIRE CARVED ACAJOU AND NEEDLEPOINT SOFA *Circa* 1800
Rectangular back carved with a border of formal ornament, closed sides, round frontal supports and legs carved with spiraled leafy branches. Back and sides covered in antique needlepoint with octagonal classical medallions *en grisaille* in yellow in a sky blue ground.
Length, 51 *inches*

679. LOUIS XVI ACAJOU BOUDOIR WRITING TABLE MOUNTED IN BRONZE *A. Bourdeley, Paris*

Oval galleried top with three small rear drawers and paneled in silk; paneled frieze with writing slide and drawer, on chamfered tapering square legs with undershelf. With inset panels of corrugated bronze. A reproduction of fine quality.

100- *Height, 32½ inches; diameter, 20 inches*

680. LOUIS XIV SILVER HANGING LAMP

Urn-shaped body in the classic taste, molded and chased with fluting and conventional foliage, and having three gilded copper volute- and-mask arms by which the lamp is suspended on three chains from a small canopy. *Height, 34 inches*

25- Collection of Chevalier Raoul Tolentino, New York, 1922

681. RÉGENCE CARVED AND GILDED WALL MIRROR *Italian, Early XVIII Century*

45- Upright mirror with flower-carved frame surrounded by rocaille C-scrolls and pendant leafage; crested by a mirror cartouche and *affrontés* scrolls. *Height, 51 inches; width, 28 inches*

682. FRUITWOOD MARQUETERIE DEMILUNE CARD TABLE *Italian, Early XIX Century*

Half-round hinged top lined with green baize, with two pivoting hinged drawers inlaid with festooned lion masks, and with original oval medallion brasses and ring handles; inlaid square tapering legs.

35- *Height, 30½ inches; length, 31½ inches*

683. FOUR SCULPTURED STATUARY MARBLE OCTAGONAL BAS-RELIEFS OF THE SEASONS *Italian, XVIII Century*

Allegories of Spring, a goddess welcoming two amors bearing a sheaf of young wheat; Summer, a robust goddess garlanded with roses looking down upon two amors following a lioness; Autumn, an ephebus and putti with grapes; and Winter, an old man and putti freezing in a wind storm. Carved and painted green and yellow frames.

60- *Height, 28 inches; length, 34 inches*

684. LOUIS XV INLAID ACAJOU LIBRARY TABLE MOUNTED IN BRONZE DORÉ *French, XVIII Century*
Serpentine oblong top covered in tooled leather and rimmed in bronze, valanced and serpentine frieze with three drawers having rococo escutcheons and handles, cabriole legs with rococo floral appliques.
80- *Height, 29 inches; length, 5 feet 4 inches*

[See illustration]

685. LOUIS XV CARVED WALNUT WALL MIRROR *Italian, XVIII Century*
Square molded frame within flamboyant rococo scroll ornament; formerly gilded. *Height, 57 inches; width, 37 inches*
40-

686. LOUIS XV INLAID FRUITWOOD WRITING DESK
Southern French, XVIII Century
With quartered oblong top and kneehole with writing slide, three frieze drawers and two small cupboard doors; quadrangular cabriole legs. *Height, 31 inches; length, 48½ inches*
55-

687. LOUIS XV CARVED WALNUT SERPENTINE-FRONT COMMODE
Normandy, XVIII Century
Oblong top with scrolled serpentine front and three drawers following the contours of the top, with sunk panels and rococo escutcheons and handles; molded valanced apron, dwarf cabriole legs.
130- *Height, 37½ inches; length, 50 inches*

688. LOUIS XV CARVED OAK CONSOLE WITH MARBLE TOP
French, XVIII Century
Serpentine oblong top of *vert antique* marble, supported on frieze and two reverse-scrolled legs richly carved with rococo floral scrolls and joined by a pomegranate branch. With restorations.
45- *Height, 33 inches; width, 30½ inches*

689. LOUIS XV ACAJOU MARQUETERIE SECRÉTAIRE À ABATTANT
Upright, with *bleu turquin* marble top and single drawer surmounting a fall front opening to interior fitted with drawers and shelves, double cupboards below; short cabriole legs. The front and sides richly inlaid with panels of floral *marqueterie*. *Height, 56 inches; width, 38 inches*
50-

[NUMBER 684]

LOUIS XV CLOCK: NUMBER 617

690. LOUIS XV ACAJOU AND KINGWOOD MARQUETERIE WRITING DESK ELABORATELY MOUNTED IN BRONZE DORÉ

Bureau à dos d'âne with *bombé* sides and slant front opening to interior fitted with serpentine-fronted drawers and tooled leather writing tablet; cabriole legs. Elaborately mounted with panels and leg appliques of rococo *bronze doré* scrollwork, the front with two putti swinging an ape upon a swag of rope.

160-

Height, 40 *inches; length,* 41½ *inches*

691. DECORATED LEATHER THREE-FOLD CHINOISERIE SCREEN

French, XVIII Century

55-

Painted with quaint groups of Chinese figures amid pagodas and fantastic rococo foliations in gay colors in a deep green ground. Carved maple frame of modern date; castered. Backed in fine Régence oyster white satin brocade. *Height,* 7 *feet* 2 *inches; length,* 9 *feet* 9 *inches*

692. LOUIS XV KINGWOOD AND ACAJOU MARQUETERIE WRITING DESK WITH TOOLED LEATHER SERRE-PAPIERS

Recessed upper section with three leather-fronted small drawers, the top hinged and disclosing three interior wells; front with double cupboards opening to a group of tooled green leather filing boxes; cabriole legs. The whole veneered with quartered panels of *acajou* with floral *marqueterie* and a cartouched musical trophy, bordered in kingwood, and richly mounted with rococo panels of *bronze doré.*

110-

Height, 33 *inches; width,* 31½ *inches*

693. LOUIS XV PARCEL-GILDED WALNUT CLAVECIN

Provençal, XVIII Century

35-

Paneled case of pleasing simplicity of warm brown walnut, supported on molded cabriole legs enriched with gilded carving of flowers and leaves on the knees. The keyboard is banded with tulipwood and inlaid with metal in a decorative design in a ground of richly figured walnut. *Height,* 34½ *inches; length,* 7 *feet* 7 *inches*

ORIENTAL AND AUBUSSON RUGS

694. Anatolian Silk Prayer Rug
Arched wine red mihrab with hanging lamp, and *tête de nègre* floral spandrels supported upon gray colonnettes; gray border of alternating spatulate plaquettes and floral palmettes.
Length, 6 feet 2 inches; width, 4 feet 2 inches

695. Joshaghan Bird Rug
Developing an allover pattern upon a blue-black field, of vertical stems of variegated floral devices alternating with pairs of *affrontés* birds; scarlet border with compartments of similar bird forms.
Length, 6 feet 2 inches; width, 4 feet 4 inches

696. Fereghan Rug
Brick red field trellised with a formal Herati pattern, within deep blue, scarlet and pistache green guards with floral vines. A semi-antique rug. *Length, 6 feet; width, 4 feet 2 inches*

697. Anatolian Silk Prayer Rug
Beige mihrab with green floral colonnettes and constricted arch hung with mosque lamp, between celadon vine spandrels; celadon border of palmettes resting on curling leafage, with seven assorted floral guards.
Length, 6 feet 10 inches; width, 4 feet 7 inches

698. Fereghan Herati Rug
Patterned with a close Herati trellis in subdued shades upon a blue-black ground; brick red border of interlinked 'turtle' palmettes.
Length, 6 feet 9 inches; width, 4 feet 2 inches

699. Ghiordes Prayer Rug *Circa* 1830
With interesting field particolored in magenta and tan, colonnettes supporting sage green arches at either end, with floral frieze; *tête de nègre* border with recurrent pattern of pairs of magenta blossoms with serrated leaves. *Length, 6 feet 8 inches; width, 4 feet*

[NUMBER 700]

700. CHARLES X AUBUSSON CARPET *Circa* 1825

Sage green field woven with an allover design of diagonal rows of nosegays of roses, asters, convolvulus, and other flowers in gay colors, within a gray border bearing a recurrent design of bouquets of pink roses. In fine preservation.

475-

Length, 12 *feet* 6 *inches; width,* 8 *feet* 7 *inches*

[See illustration]

[NUMBER 703]

701. PERSIAN KURD RUG WITH KARABAGH DESIGN
Natural tan camel's-hair field with scarlet oval medallion woven with a bouquet of flowers; peacock blue border with recurrent pairs of scarlet salpiglossis. *Length,* 8 *feet* 10 *inches; width,* 4 *feet* 10 *inches*

30-

702. FEREGHAN CARPET
Jade green field trellised with an allover formal floral design, principally in scarlet and white, within a scarlet border of 'turtle' motives on angular green vines; six guards.
Length, 19 *feet* 3 *inches; width,* 15 *feet* 10 *inches*

290-

703. INDO-PERSIAN CARPET
Ivory field developing an allover design of formalized floral clusters in sky blue, fawn and rose crimson garlanded with green branches and crimson blossoms; kingfisher green floral border with rose crimson and fawn guards. *Length,* 19 *feet* 5 *inches; width,* 14 *feet* 10 *inches*

370-

[See illustration]

FRENCH AND ITALIAN FURNITURE AND DECORATIONS [CONCLUDED]

704. SYCAMORE MARQUETERIE CABINET *French, XIX Century*
Oblong top inset with *brèche d'Aleppo* marble tablet, the cabinet richly inlaid with frieze ornament of floral festoons, fret and rosetted guilloche, the sides and single cupboard door with ogival trellises, the stiles with floral pendants supporting trophies of Music and Painting; rounded pilasters inlaid with mock flutings; short leaved trumpet-form supports. *Height,* 46½ *inches; length,* 52 *inches*
Exhibited at the Metropolitan Museum of Art, New York

38.130-

130-

705. LOUIS XVI FLORENTINE CARVED AND GILDED WALL MIRROR
Upright mirror surmounted by an oval *bas-relief* medallion of an amor mounted upon a lion, flanked by floral scrolls and two portrait medallions; crested by an urn of flowers. *Height,* 59 *inches; width,* 25 *inches*

25-

Illustration of number 703, *on preceding page*

[NUMBER 706]

706. DIRECTOIRE FINELY INLAID MARQUETERIE WRITING TABLE
Italian, Late XVIII Century

Oblong top with galleried ends, the front with writing slide covered in crimson leather above a kneehole surrounded by five small drawers; square tapering legs. The whole is elaborately inlaid with bands of zigzag and other geometrical ornament in a profusion of exotic woods, the top centred with a stellate cartouche containing a medallion with coroneted mantling and monogrammed.

55-

Height, 32 *inches; length,* 46 *inches*

From Sypher & Co., New York

[See illustration]

707. REPOUSSÉ SILVER HANGING LAMP *Italian, XVIII Century*

Vasiform body decorated in *repoussé* with stiff acanthus leaves and embellished with flower swags in gilded copper; suspended by three open-work chains from a small dome. *Height,* 41 ½ *inches*

35-

Collection of John Wells, New York, 1923

708. Louis XV Carved Walnut Bureau à Dos d'Ane *XVIII Century*
Plain slant-front desk with interior shelves, the frieze with three drawers with carved cartouche escutcheons, in scalloped apron with rich floral carving; cabriole legs carved with cartouches at the knees and terminating in hoof feet. Light golden patina.
Height, 37 inches; length, 50 inches

45-

709. Palissandre Marqueterie Secrétaire à Abattant
French, XIX Century
Oblong top of white tapestry marble, the front with frieze drawer above a drop-front secretary with red baize writing tablet, and fitted with shelves and small drawers in sycamore; surmounting double cupboards, on bracket base. Inlaid in light wood with leaf scrollings, the drop front with a lyre ornament and flying hawks.
Height, 57 inches; width, 36½ inches
Exhibited at the Metropolitan Museum of Art, New York

55-
38.130.2

710. Carved Rosewood Centre Table with Fine Marble Mosaic Top *Roman, circa* 1850
With four leaf-scrolled supports, and circular top beautifully inlaid with a central medallion depicting a crowd assembled before the Piazza of St. Peter's upon a holy day, surrounded by four oval medallions with view of celebrated Roman ruins alternating with laureated eagles, in a scarlet ground; an outer border displays eight circular medallions of Roman landscapes alternating with military trophies and medallions of Pius IX, Numa Pompilius, Scipio, and Augustus.
Height, 29 inches; diameter, 40½ inches

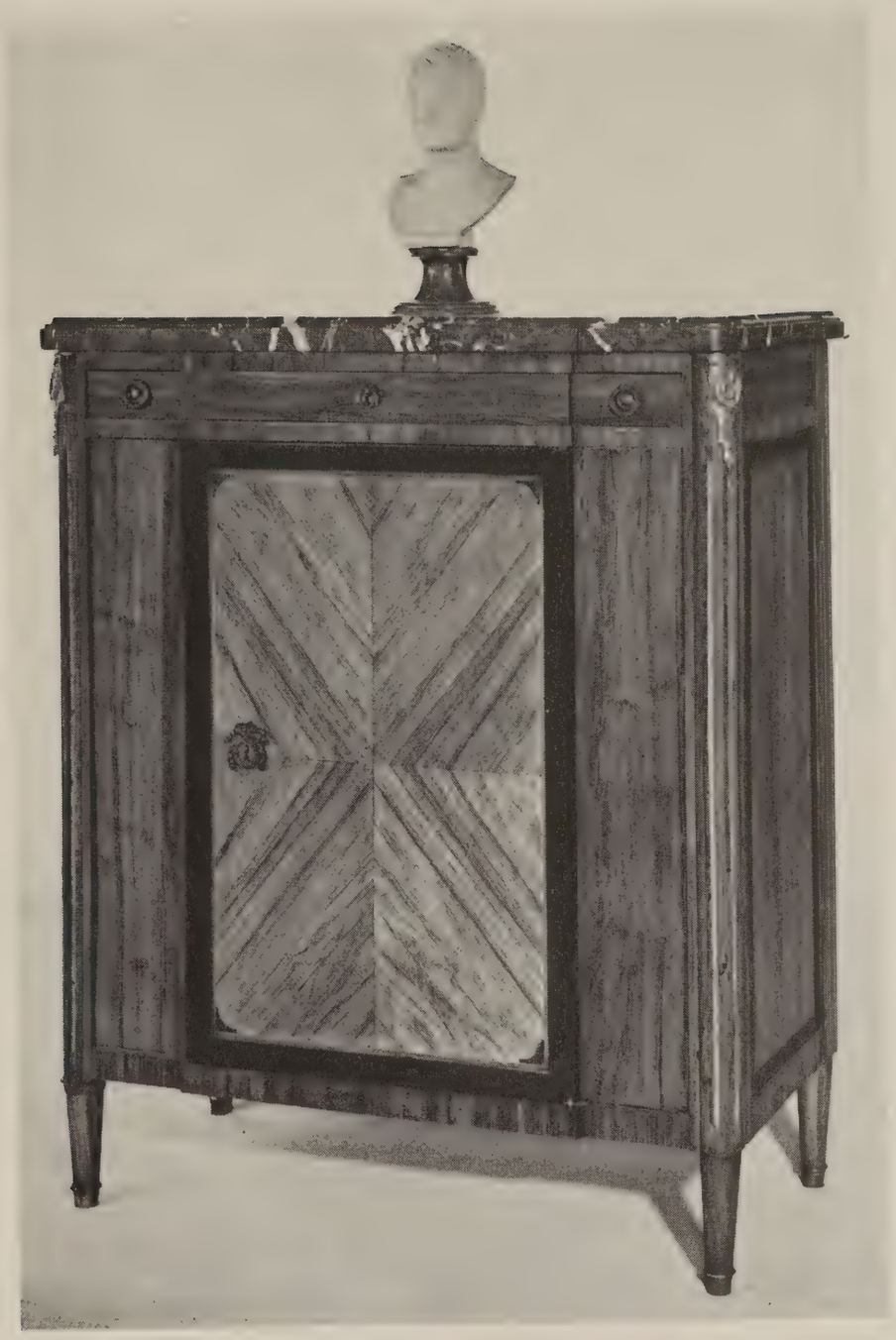
290-

711. Louis XVI Inlaid Acajou and Tulipwood Cabinet
Pierre Garnier (M. E. 1742); French, XVIII Century
Oblong top of *rouge antique* marble, front with three frieze drawers and a single cupboard door with quartered tulipwood veneers, the rounded pilasters inlaid with mock flutings and with *bronze doré* shoulder appliques; short tapering round legs. Stamped on top: P. GARNIER. *Height, 42 inches; width, 34 inches*

140-

Note: Pierre Garnier achieved his mastership in December, 1742; he established himself in the rue Neuve-des-Petits-Champs and became one of the first *ébénistes* of his time, and was active until the latter part of the Directoire period. He is represented by works in the Louvre and the South Kensington Museum. See Salverte, p. 125.

[See illustration]



[NUMBER 711]

MARBLE BUST OF JOSEPH BONAPARTE: NUMBER 606

712. Directoire Vert Antique Marble Tripod Brazier
French, Late XVIII Century
Circular bowl on three quadrangular fluted legs with paw feet, and incurvate trilateral base. *Height,* 35½ *inches; diameter,* 17½ *inches*
60- Exhibited at the Metropolitan Museum of Art, New York

713. Richly Carved Teakwood Fall-front Secretary
Inlaid with Bone *Chinese for the Western Market, circa* 1830
Upright, the upper section with doubly paneled drop front opening to
40- ebonized interior fitted with drawers and pigeonholes; the lower portion with kneehole recess having cupboard surrounded by a long drawer and eleven small drawers. The whole elaborately carved in low relief with utensils and flower vases, the sides with birds and mounting branches of flowers, the fall front with figures of the Three Star Gods in landscapes with pagodas; ebonized borders.
Height, 5 *feet* 9 *inches; width,* 46 *inches*

714. Mythological Scenes: Grisaille Panel Painting *French School*
Depicting Minerva supported by clouds above cherubs with various allegorical attributes. In an oval framework resting upon a marble
4- pedestal with *bas-relief* of Mercury and the Muses.
Height, 87 *inches; width,* 50 *inches*

715. Empire Mahogany Secrétaire à Abattant
Mounted in Bronze Doré
Oblong top of Portor marble, above a long drawer and fall front opening to fitted interior with mirror back, between pilasters with *bronze*
60- *doré* female busts; supported on winged male herms, the undershelf with mirror back. *Height,* 55 *inches; width,* 39 *inches*
From Sypher & Co., New York

716. Repoussé Silver Hanging Lamp *Italian Baroque*
Body of bold baluster form decorated in *repoussé* with medallions,
3- leafage and volutes and suspended by three chains from a small dome.
Height, 54 *inches*
Collection of John Wells, New York, 1923

717. Carved Walnut Claw-and-ball Foot Roundabout Chair
Spanish, XVIII Century

In the Chippendale taste. With horseshoe back carved with flowers and strap scrollings, three pierced splats, and cartouche-carved legs with claw and ball feet. Seat cushion in green and white striped satin.

718. Empire Carved and Gilded Centre Table with Marble Top
Italian, Early XIX Century

Circular top of porphyritic dark gray marble above a frieze of *bronze doré* vine appliques; on three incurvate legs with lion-mask knees, paw feet, and circular undershelf. *Height,* 30 *inches; diameter,* 32 *inches*

719. Rosewood Easy Chair in Fawn Satin *French (?), circa* 1840

Early Victorian type, with overstuffed arched frame deeply couched; short cabriole legs, castered.

Exhibited at the Metropolitan Museum of Art, New York

720. Bronze Statuette *After the Antique*

Nude figure of a gladiator, with right foot and left arm advanced. *Height,* 26 *inches*

721. Sèvres Decorated Porcelain Vasiform Clock Mounted in Bronze Doré *XIX Century*

Baluster-shaped vase painted with medallions of allegories and amors in a royal blue and gold scale pattern ground, and embellished with bronze figures of putti. *Height,* 26 *inches*

722. Pair Sèvres Decorated Porcelain Vases Mounted in Bronze Dorè *XIX Century*

Shaped vase painted with groups of children in landscapes and 'jeweled'; enriched with gilded bronze mounts. *Height,* 22 *inches*

723. Decorated Tole Tray *Circa* 1840

Scalloped tray stenciled with floral designs in gold on a dark blue ground. *Length,* 27½ *inches*

724. Empire Ebonized Mantel Clock

With gilded bronze dial hung in a portico of four round columns. *Height,* 20 *inches*

725. Directoire Tole Vasiform Clock
45- Simulating a red-figured black Etruscan vase. *Height,* 14 *inches*

726. Decorated Tole Tray *French, circa* 1830
Japanned black, and decorated with a Chinese willow pattern in gold
10- lacquer with touches of color. *Length,* 26½ *inches*

727. Sculptured Marble Corbel *Spanish, XVII Century*
Sculptured with leafy Baroque scrollings centring a pair of festooned
3- cherub heads. *Height,* 12½ *inches*

728. Rosewood Fitted Work Box
French or North German, Early XIX Century
5- Equipped with sundry sewing and embroidery requisites, and studded with steel-headed nails in a decorative design. *Length,* 13½ *inches*

729. Pair Directoire Green Tole Urns
10- Transfer-printed in black with architectural vignettes. Have pointed covers. *Height,* 13½ *inches*

730. Louis XV Carved Limewood Watch Stand
French, XVIII Century
2- Intricately and skilfully carved in the form of a pair of rococo lovers seated embracing. *Height,* 14 *inches*

731. Régence Carved and Gilded Table Vitrine
6- Glazed front and sides, and lined with crimson silk damask; arched crown with rococo cresting. *Height,* 30 *inches; width,* 23 *inches*

[END OF FOURTH SESSION]

11006

FIFTH SESSION

Thursday, October 20, 1938, at 8:15 p.m.

CATALOGUE NUMBERS 732 TO 811 INCLUSIVE

PAINTINGS OF THE AMERICAN SCHOOL

THOMAS SULLY

AMERICAN: 1783-1872

732. *YOUNG MAN WITH STRAW HAT: A SKETCH*
Seen at waist length to the left, both hands clasping a staff; wearing brown coat and straw hat.
On board: Height, 12 *inches; width,* 9 *inches*
From the Ehrich Galleries, New York, 1918

45-

AMERICAN SCHOOL

EARLY XIX CENTURY

733. *MRS ALEXANDER HAMILTON*
At bust length as an elderly woman, with white hair covered with a white muslin cap; wearing a dark dress and scarlet neckerchief. Dark tan background.
Panel: Height, 7½ *inches; width,* 6¼ *inches*
50-
Collection of Herbert Lawton, New York, 1937

THOMAS PHILLIPS, R.A.

BRITISH: 1770-1845

734. *JOHN M. VANDENHOFF*
Half-length portrait of an actor, with white hair, high forehead, and brows knit, looking to the right; wearing a black coat and waistcoat and blue cravat, and carrying his right hand in his coat.
Oil on paper: Height, 8¼ *inches; width,* 6¾ *inches*
12 15

John M. Vandenhoff (1790-1861), actor, was born in Salisbury; a favorite in Edinburgh, where his Coriolanus inspired great enthusiasm. In 1837, he filled an engagement in America; returned as a member of the company of Covent Garden. His son George settled in New York, obtaining a reputation as an actor and teacher of elocution. See *The Dictionary of National Biography,* Vol. XX, pp. 98-9.

Exhibited at the Museum of the City of New York, New York, 1938

JOHN VANDERLYN

AMERICAN: 1775-1852

735. *PORTRAIT OF A MAN*

Three-quarter length figure seated to half left beside a crimson-covered table with open volume; wearing a black costume with white stock. Background draped in olive green with a window and landscape opening at the right.

Height, 10¾ *inches; width,* 9½ *inches*

90-

Exhibited at the Museum of the City of New York, New York, 1938

HENRY INMAN, N.A.

AMERICAN: 1802-1846

736. *WILLIAM INMAN, FATHER OF THE ARTIST*

95-

Full-length figure in black coat and trousers with buff waistcoat, seated beside a table at the left with silk hat and a manuscript; at his feet lies a dog. Background draped in crimson, with a marine vista at the right.

Height, 15½ *inches; width,* 12½ *inches*

Exhibited at the Museum of the City of New York, New York, 1933

JOHN TRUMBULL

AMERICAN: 1756-1843

737. *PORTRAIT, SAID TO BE OF JOHN HANCOCK*

70-

Bust-length portrait, the head slightly to the left, and looking at the observer; wearing a light olive green coat, buff waistcoat and white jabot, with powdered tie-wig. Dark background.

Height, 10 *inches; width,* 8 *inches*

Mr. Wm. C. Loring, in a letter dated Feb. 19, 1934, says: "I am convinced the attribution of the subject—namely Hancock—is correct. I refer you to the last Hancock portrait by Copley . . . Your painting is apparently one of the early examples of Trumbull's portraiture painted around 1780 . . ."

Collection of Judge Henry Galbraith Ward, New York
From Clapp & Graham, New York, 1934

JOHN VANDERLYN

AMERICAN: 1775-1852

738. *PORTRAIT OF A MAN IN A GREEN COAT*

Waist-length portrait facing half right leaning back in a wing chair, wearing brown coat and skull cap and dark olive green robe.

Panel: Height, 8 *inches; width,* 6 *inches*

Note: This picture was formerly believed to be a portrait of Elias Boudinot, whose biography is pasted on the back. The portrait was inherited in the family of his niece Julia Stockton, who married Benjamin Rush, the Signer. It was purchased from the estate of her grandson Benjamin Rush of Philadelphia, the son of Richard Rush, U. S. Minister to England.

100-

Collection of Julia Stockton Rush, niece of the sitter
Collection of Benjamin Rush, Philadelphia, her grandson
Collection of Frederic F. Sherman, Westport, Connecticut, 1933
Exhibited at the New York Historical Society, New York, 1934

JOHN JAMES AUDUBON

AMERICAN: 1785-1851

739. *ROSALIE KEMBLE SULLY, DAUGHTER OF THOMAS SULLY*

A flaxen-haired child at half length, facing the observer, in black dress with varicolored neckerchief, and round straw hat with wide crimson ribbon. Gray-green background. Inscribed on back *R. M. Sully* . . . 1825; signed at lower right J. J. AUDUBON.

625-

On board: Height, 11½ *inches; width,* 9½ *inches*

Collection of H. A. Hammond Smith, New York, 1928
Exhibited at the Museum of the City of New York, New York, 1933

JOHN TRUMBULL

AMERICAN: 1756-1843

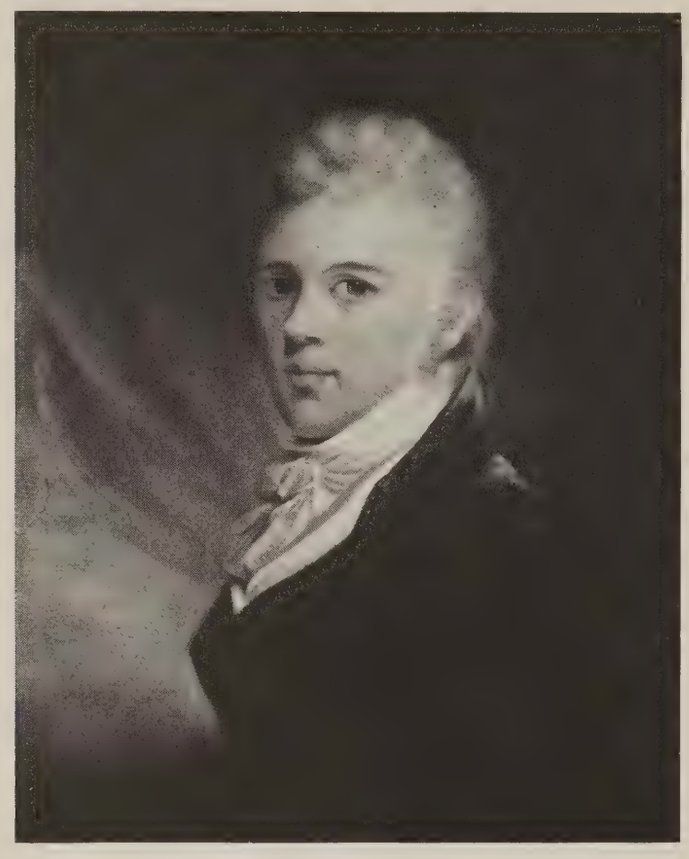
740. *COLONEL JOHN EAGER HOWARD*

Head and shoulders portrait as a young man glancing to half right; in dark coat, buff waistcoat and white stock and jabot. Brown background. *Height,* 11 *inches; width,* 10 *inches*

60-

John Eager Howard, the son of Cornelius Howard and Ruth Eager (1752-1827), American officer, was born in Baltimore Co., Md.; he commanded a regiment in the brilliant bayonet charge at Cowpens, 1781. Was chosen Governor of Maryland, 1788; and U. S. Senator, 1796-1803. He married in 1787 Margaret Oswald Chew of Philadelphia.

Collection of Dr. Robert Beyer, Brentford, Middlesex



[NUMBER 741]

EDWARD GREENE MALBONE

AMERICAN: 1777-1807

741. *PORTRAIT OF THE ARTIST*

Waist-length portrait as a young man with powdered hair and sideburns, wearing a blue coat, white and rose waistcoat, and white knotted cravat. Draped and shaded crimson background.

Panel: Height, 11¾ *inches; width,* 9¼ *inches*

270-

Edward Greene Malbone (1777-1807), foremost American miniature painter, was born in Newport, R. I.; at nineteen an established miniaturist in Boston; later practised in New York and Philadelphia; removed with Washington Allston in 1800 to Charleston, S. C., due to failing health, where some of his foremost work was produced.

Collection of Colonel Frank M. Etting

Loan Exhibition of Historical Portraits, Pennsylvania Academy of the Fine Arts, Philadelphia, 1887

Exhibited at the Museum of the City of New York, New York, 1933

[See illustration]

ROBERT MATTHEW SULLY

AMERICAN: 1803-1855

742. *PORTRAIT SAID TO BE OF ELIZABETH PATTERSON (MADAME JEROME BONAPARTE)*

Head and shoulders portrait of a young woman with chestnut hair parted at centre and dressed in curls, the head turned to glance over her bare left shoulder. Light brown background.

Oval on board: Height, 22 inches; width, 18 inches

225-

Note: This portrait is said to be of Elizabeth Patterson (1785-1879) of Baltimore, Md., who married Jerome Napoleon Bonaparte. It was painted in London, and has also been attributed to Thomas Sully.

AMERICAN SCHOOL

CIRCA 1810

743. *MR PRUYN OF PERTH AMBOY, NEW JERSEY*

Waist-length figure to half right in royal blue double-breasted coat, with white cravat and ruffle jabot. Light blue background.

Gouache and watercolor, framed as an oval: Height, 9 inches; width, 7 inches

70-

Note: This and the following portrait were purchased from the Van Pelt House, New Brunswick, N. J., in 1927. Mr and Mrs Pruyn were among the early settlers of Perth Amboy, then the capitol of New Jersey.

Companion to the following

Collection of Mary H. Sully, Brooklyn, N. Y., 1934

Exhibited at the New York Historical Society, New York, 1936

AMERICAN SCHOOL

CIRCA 1810

744. *MRS PRUYN OF PERTH AMBOY, NEW JERSEY*

50- Half-length figure to half left of a young woman with dark hair, wearing a chocolate brown Empire gown with white frilled décolletage.

Gouache and watercolor, framed as an oval: Height, 9 inches; width, 7 inches

See note to the preceding.

Companion to the preceding.

Collection of Mary H. Sully, Brooklyn, N. Y., 1934

Exhibited at the New York Historical Society, New York, 1935

[NUMBER 745]

ROBERT FULTON

AMERICAN: 1765-1815

745. *PORTRAIT OF THE ARTIST WITH THE S. S. CLERMONT*
Depicting the artist seated in a green chair, one hand resting on drawings, beside a mechanical model; an easel and sketched portrait, probably of himself, appear at the right. With his right hand he points through an open window to the *Clermont,* underway on the Hudson.
Height, 10 *inches; length,* 20½ *inches*

Robert Fulton, artist and inventor, famous for the successful trip of his steamboat *Clermont* from New York to Albany, was a recognized miniaturist in Philadelphia at the age of 17; went to London with a letter from Franklin to Benj. West; 1795-1806, in Paris; in 1807, launched his famous *Clermont.* His paintings are rare, and in his last period, 1807-15, he sought few commissions, limiting himself to self portraits and portraits of relatives and friends. For recent material on his life and works, see T. H. Ormsbee (*infra*) in the September, 1938 issue of the *American Collector.*

360-

Collection of Mrs Mary H. Sully, Brooklyn, N. Y.

From the Ehrich Galleries, New York, 1933

Exhibited at the New York Historical Society, New York, 1934

A Loan Exhibition of Paintings, Ehrich-Newhouse Galleries, New York

Described and illustrated in Thomas H. Ormsbee, *Robert Fulton, Artist and Inventor,* The American Collector, September, 1938, pp. 6 and 17

[See illustration]

THOMAS SULLY

AMERICAN: 1783-1872

746. *ROSALIE KEMBLE SULLY, DAUGHTER OF THE ARTIST*
Bust-length figure of a young girl, in crimson and brown, resting crossed hands on a portfolio, holding a pencil. A brim shades her eyes from a strong light above. Signed on portfolio with initials TS, and dated 1840.

Oil on paper, arched: Height, 18 *inches; width,* 15 *inches*

Note: A variation of the portrait of Rosalie in the Metropolitan Museum painted in 1839, sometimes known as *The Student.* Another variation of the same subject was painted in 1871 for Rosalie's sister Blanche, inscribed on the back *Copied from a portrait I painted from Rosalie in* 1839, from the collection of Mary H. Sully, wife of the artist's grandson.

80-

Collection of Sarah Sully Rawlins
Collection of Mrs Mary H. Sully, Brooklyn, N. Y.
See Biddle and Fielding, *The Life and Works of Thomas Sully,* 1921, p. 287

N. VANDERHOEFEN

AMERICAN: XIX CENTURY

747. *GEORGE WASHINGTON, AFTER GILBERT STUART*
Bust portrait to half right in white tie-wig, black coat, and frilled white jabot. Shaded reddish brown background.

75-

Height, 14 *inches; width,* 12 *inches*

Exhibited at the New York Historical Society, New York

THOMAS SULLY

AMERICAN: 1783-1872

748. *DOUBLE PAINTING: MRS SULLY AND DAUGHTERS, and CHILD WITH HARE*
Two paintings framed together; one, a portrait group of Mrs Sully and her three daughters in a landscape; on reverse, a child in a wreathed straw hat, holding a hare. The former signed with monogram TS, and dated 1857.

105-

Board: Height, 12 *inches; length,* 16½ *inches*

From the Ehrich Galleries, New York, 1918

RALPH EARL (Attributed to)

American: 1751-1801

749. *DAVID RITTENHOUSE*

Waist-length portrait, in a white coat and open shirt, of a man with scanty white hair and brown eyes, holding an open book in his hands; a gilt clock at right. Inscribed on back of canvas, *David Rittenhouse, Philadelphia,* R. Earl, *Pinxt.*

Height, 26 *inches; width,* 20 *inches*

David Rittenhouse (1732-1796) was born in Roxborough, Pa.; he established himself as a clockmaker, but became famous primarily for his astronomical knowledge. In 1777 he was elected first State Treasurer, and unanimously re-elected for twelve years. In 1779-82 he was professor of astronomy at the University of Pennsylvania, also a trustee and vice-provost of this institution. He was elected to the American Philosophical Society, of which he became president upon the death of Benjamin Franklin, an office he held until his own death in 1796.

350-

Collection of Dr Benjamin Rush

Collection of Richard Rush, U. S. Minister to England, his son

Collection of Benjamin Rush, Philadelphia, his son, 1859

Collection of Hiram Burlingham, New York, 1934

Gallery of National Portraiture and Historic Scenes, Pennsylvania Academy of the Fine Arts, Philadelphia, 1926, No. 77

AMERICAN SCHOOL

Circa 1840

750. *WASHINGTON AT THE BATTLE OF PRINCETON, 1777*

A charge through snow-covered ground, led by Washington upon a white mount; British redcoats retreat in formation at the right.

Height, 25 *inches; length,* 30 *inches*

60-

THOMAS DOUGHTY

American: 1793-1856

751. *TROUT FISHING: TWO LANDSCAPE PAINTINGS*

35-

Steep rock precipices, overgrown with green and russet verdure, border placid streams. In one, two fishermen appear in a rowboat; in the other, a man in a red vest fishes from the shore.

One on panel: Height, 18 *inches; width,* 14½ *inches*

Collection of Frank M. Widner, Jr., New York, 1921

ROBERT FULTON

AMERICAN: 1765-1815

752. *DR JOSEPH IGNACE GUILLOTIN*

Head and shoulders profile portrait to the left, of a white-haired man wearing a dark coat and white cravat. Background draped in deep crimson. Signed on back: ROBT. FULTON *Pinxt,* dated *Paris,* 10 *of March,* 1802, and inscribed *Doctor Guillo . . .*

Oil on paper: Height, 6½ *inches; width,* 6 *inches*

Joseph Ignace Guillotin (1738-1814), French doctor and inventor; famous for the invention of the *guillotine,* adopted by the Revolutionary Tribunal and named for him. This portrait was painted during Fulton's stay in Paris (1794-1806) when, as an inventor himself, he was making experiments with a submarine subsidized by the French Government.

200-

Exhibited at the Museum of the City of New York, New York, 1938

Recorded in Thomas H. Ormsbee, *Robert Fulton, Artist and Inventor,* The American Collector, September, 1938, p. 17

THOMAS SULLY

AMERICAN: 1783-1872

753. *PORTRAIT OF A LADY*

Bust-length portrait, the head turned to half right, with light brown hair bound in a trailing mauve scarf. Sky background.

Oval: Height, 18 *inches; width,* 15 *inches*

35

J. ALEBON

AMERICAN (?): fl. 1830

754. *GENERAL LAFAYETTE*

Lafayette, accompanied by soldiers and restrained by his flag bearer, rushes into the foreground of a battle scene. Behind him are marching regiments. Signed at lower right, J. ALEBON.

Height, 30 *inches; width,* 25 *inches*

Note: This painting was shown in the exhibitions listed below as by 'Allibone' of LaFayette surrounded by members of the Allston family.

110-

Painted in 1824 for Ezra Snow

Collection of O. S. Roberts, 1917

From the Ehrich Galleries, New York

Tenth Official Loan (LaFayette) Exhibition, Museum of French Art, French Institute in the United States, New York, 1930, No. 135

LaFayette Centenary Exhibition, Rockefeller Centre, New York, 1934

[NUMBER 755]

JOHN JAMES AUDUBON (?)

AMERICAN: 1785-1851

755. *WHITE-BREASTED BLACK-CAPPED NUTHATCH*
SITTA CAROLINENSIS

Four white-bellied birds with blue plumage, one flying and three perched upon the dead limb of a tree. Background of cumulus sky above green and russet tree tops.

Height, 26 inches; width, 20½ inches

1700-

Note: Compare the engraving by Havell, London, 1832, which appears in Vol. II, pl. CLII, No. 31, of the elephant folio edition of *Birds of America.* In the engraving the bark of the tree differs slightly in that four clusters of grass grow on branch and tree trunk, and no background of foliage appears. We do not know of any recorded paintings in oil by Audubon of the *Birds of America* subjects.

John J. Audubon, A National Exhibition, Academy of Natural Sciences of Philadelphia, 1938, No. 120

HENRY PEMBER SMITH

AMERICAN: 1854-1907

756. *CONNECTICUT RIVER*
Expanse of velvety green and brown grasses in the foreground, with a man at the left; and cottages and shacks at the right. A group of trees border the broad river beyond. Signed at lower right, HENRY P. SMITH, and dated 1881. *Height,* 17 *inches; width,* 29 *inches*

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836-1892

757. *MOUNTAIN LAKE*
View of a lake surrounded by low trees and a series of blue-green hills extending into the distance. Two fishermen stand at left. Signed on rock in centre foreground, A. H. WYANT.
Height, 14 *inches; length,* 21 *inches*

CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

758. *ADMINISTRATION BUILDING*
WORLD'S COLUMBIAN EXPOSITION, CHICAGO, 1893
View of Richard M. Hunt's building with golden dome beneath a blue sky, and flags flying; fountains play at either side; the blue water of the Basin fills the foreground. Signed at lower right, CHILDE HASSAM.
Oil and watercolor: Height, 26 *inches; width,* 20½ *inches*

WILLIAM DUNLAP, N.A.

AMERICAN: 1766-1839

759. *PORTRAIT SAID TO BE OF JOEL BARLOW*
Seen at waist length to half right is a white-haired man in a dark green coat and white stock, seated, his arms folded in front of him.
Height, 10¾ *inches; width,* 8¾ *inches*

Collection of Rebecca Sanford Barlow, sister-in-law of the sitter
Collection of Rebecca Barlow, her daughter
Collection of Lemuel Gregory Olmsted, her son
Collection of John Chase, Brooklyn, N. Y., his wife's nephew
Collection of Hiram Burlingham, New York, 1934
Gallery of National Portraiture and Historic Scenes, Pennsylvania Academy of the Fine Arts, Philadelphia, 1926, No. 55

The following five lots [Nos. 760-764] constitute an important group of pastels by James Sharples and the Sharples family. While the conventional attribution to James Sharples has been retained, it should be remembered that modern research has indicated that all members of the family were themselves artists in their own right, and many of the Sharples works may eventually be ascribed individually. See Katharine McCook Knox, The Sharples, Their Portraits of George Washington and His Contemporaries, 1930, passim.

JAMES SHARPLES

AMERICAN: 1752-1811

760. *GEORGE WASHINGTON*

Profile portrait to the left of the General in black coat, white stock and jabot, and powdered tie-wig; portrayed at waist length before a shaded blue-green sky background.

Pastel: Height, 9¾ *inches; width,* 8 *inches*

Note: In old handwriting on the back is written: "Washington, an original drawing", with initials N.W. (Nathaniel Winder, *see below.*) The original Winder collection of Sharples' crayons, a number of which hang in Independence Hall, Philadelphia, were purchased from Prof. Winder, and came into his possession from his father Nathaniel and from his uncle Levin Yardley Winder, to whom they were presented by the son of the artist, James Sharples, who spent the latter years of his life at Yardley with Nathaniel Winder. Yardley, the family homestead, had descended in the original grant from James I to Sir George Yeardley, one of the earliest Colonial governors of Virginia.

1600-

Collection of Nathaniel James Winder

Collection of Prof. R. B. Winder, M.D., Baltimore, Md., his son

From Frank M. Sabin, London

Collection of Dr. S. Weir Mitchell, Philadelphia

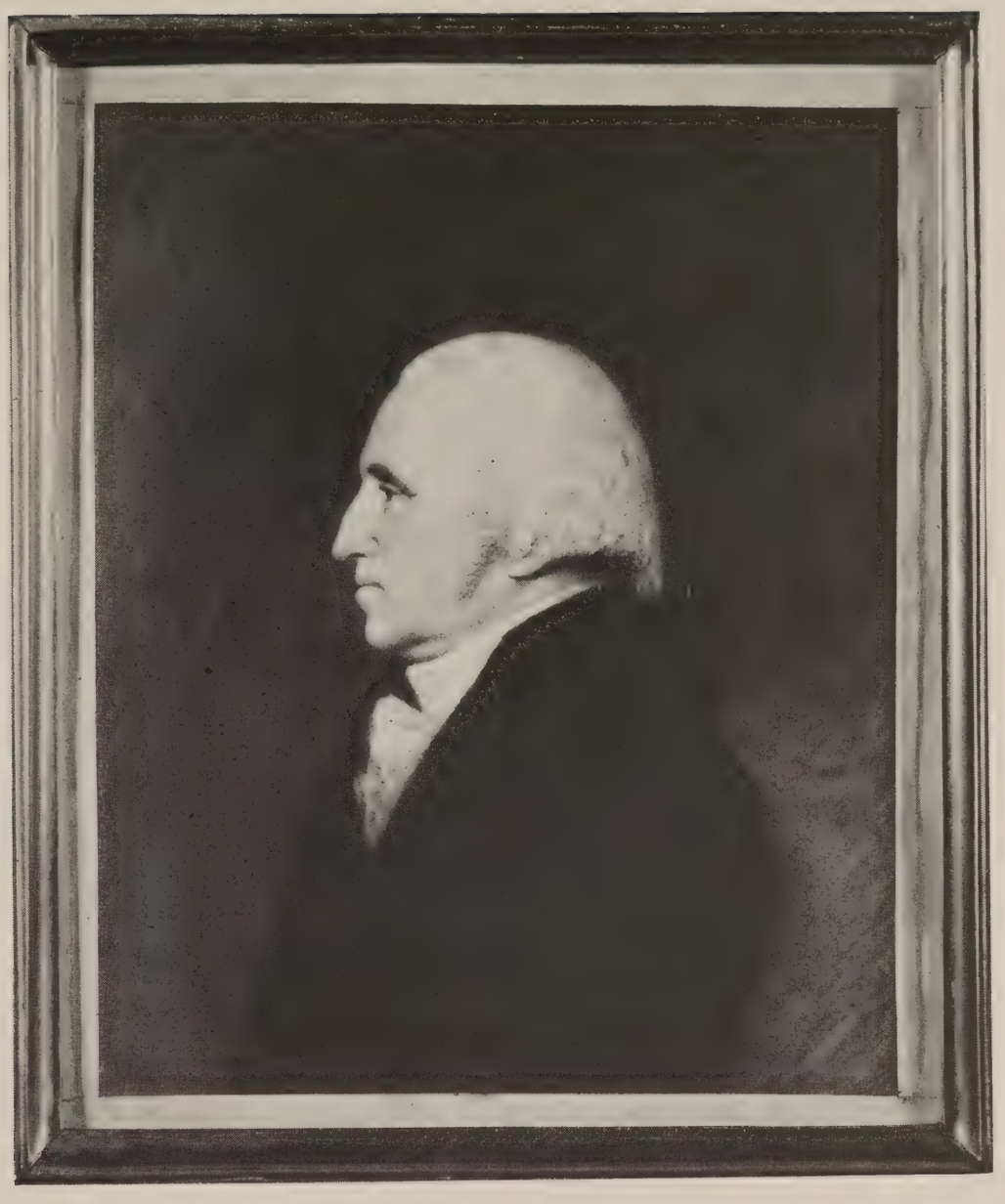
From Gabriel Wells, New York

From the Ehrich Galleries, New York, 1928

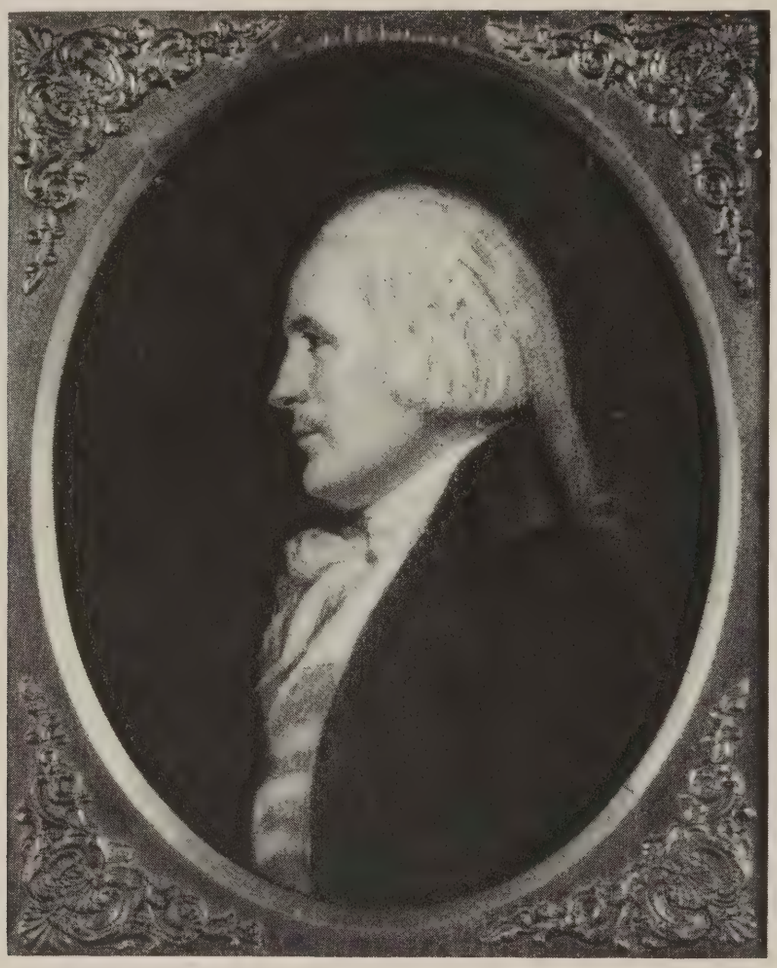
Recorded and illustrated in Katharine McCook Knox, *The Sharples, Their Portraits of George Washington and His Contemporaries,* 1930, p. 67 and plate p. 72, No. 23

Described in Morgan and Fielding, *The Life Portraits of Washington and Their Replicas,* 1931, pp. 401-2, No. 6

[See illustration]



[NUMBER 760]



[NUMBER 761]

JAMES SHARPLES

AMERICAN: 1752-1811

761. *CORNELIUS TEN BROECK*

Bust-length figure in profile to the left, as a young man wearing powdered tie-wig, sapphire blue coat, white waistcoat and stock. Dark gray background.

Pastel: Height, 10½ *inches; width,* 8½ *inches*

850

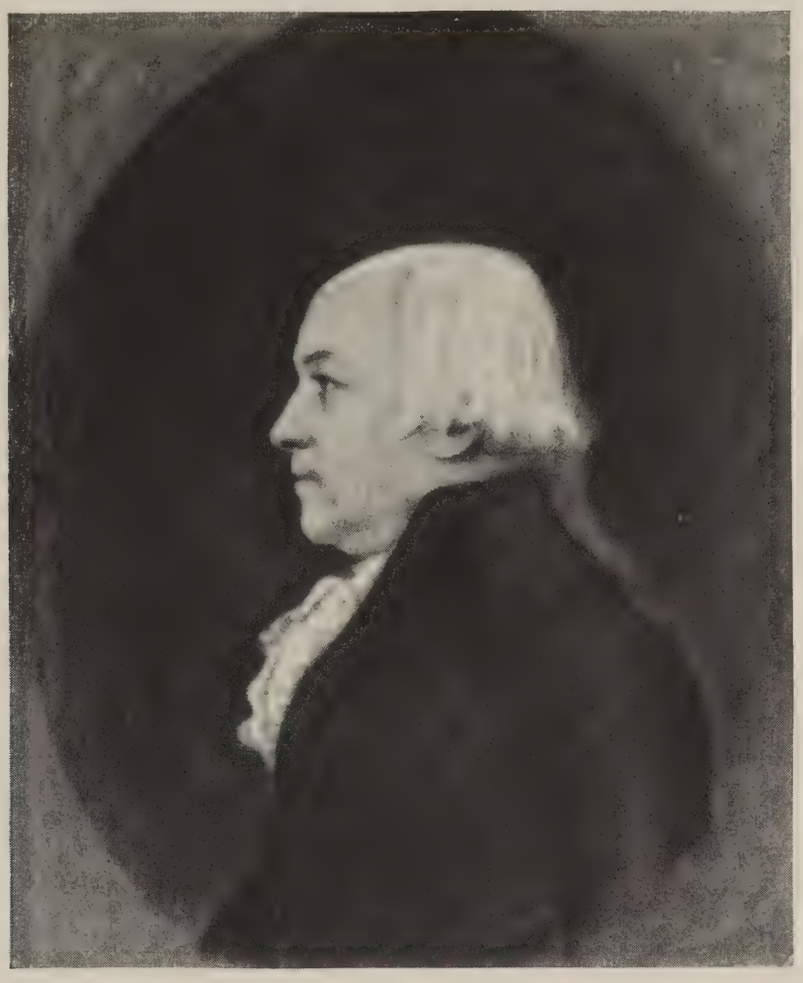
Cornelius Ten Broeck (1757-1802) of "Somerset in the Province of New Jersey" was an aide-de-camp to Washington. A genealogy of the Ten Broeck family in old MS will be given to the purchaser.

Collection of Peter Voorhees, New Brunswick, N. J., an administrator of the estate of the Ten Broeck family, 1875

Collection of Mr Fullerton, his great grandson

From Ginsburg & Levy, Inc., New York, 1936

[See illustration]



[NUMBER 762]

JAMES SHARPLES
AMERICAN: 1752-1811

762. *ELIAS BOUDINOT*
Waist-length figure in profile to the left, within a brown painted oval, wearing a black coat, powdered tie-wig, and white jabot. Gray background.

Pastel: Height, 8½ inches; width, 7 inches

100-

Elias Boudinot (1740-1821) was the President of the Continental Congress in 1782; in that capacity he signed the Treaty of Peace with England. He was Trustee of Princeton College; and one of the founders and the first President of the American Bible Society.

From the Tabb Mansion, Virginia

[See illustration]

[NUMBER 763]

JAMES SHARPLES

AMERICAN: 1752-1811

763. *DR ELIHU HUBBARD SMITH*

Waist-length figure in profile to the left, as a young man with light hair, wearing a chocolate brown coat, white waistcoat and stock. Shaded blue-green background. *Pastel: Height,* 8¾ *inches; width,* 7⅛ *inches*

60-

Elihu Hubbard Smith (1771-1798) was born in Litchfield, Conn., the son of Dr Reuben Smith and Abigail Hubbard; in 1794, settled in New York City, his house being the headquarters of the Friendly Club, and a centre of the literary society of that city. He was appointed physician to the New York Hospital, 1796-1798; was founder and editor of the *Medical Repository.*

From Clapp & Graham, New York, 1932

Exhibited at the New York Historical Society, January-March, 1934

[See illustration]

JAMES SHARPLES

AMERICAN: 1752-1811

764. *CAPTAIN DAVID LYDIG*

Waist-length figure to half right, wearing sapphire blue coat with white waistcoat, and white spreading collar with black tie and frilled jabot. Neutral background.

Pastel: Height, 9½ inches; width, 7½ inches

David Lydig of New York was the grandfather of Mrs Sturgis (see below) who was a Miss Lydig.

400-

Collection of Frank Knight Sturgis, New York, 1932

Exhibited at the New York Historical Society, New York, 1934

CHARLES BIRD KING

AMERICAN: 1785-1862

765. *COL GEORGE IZARD, GOVERNOR OF ARKANSAS*

Waist-length portrait of a man with curly dark hair and sideburns, wearing uniform with gold brandenburgs and epaulettes and frilled jabot with black stock. Gray background. Originally inscribed on back of panel, *Coll. George Izard, Painted by* C. B. KING, *Phila.*, 1813.

Cradled panel: Height, 30 inches; width, 25 inches

300-

George Izard (1777-1828), son of Ralph Izard, the statesman, was born in S. Carolina. He was made Major-General in the army; and in 1825 was elected Governor of Arkansas Territory, holding office until his death in 1828.

Painted at Philadelphia in 1813

Collection of Hiram Burlingham, New York, 1934

A Gallery of National Portraiture and Historic Scenes, Pennsylvania Academy of the Fine Arts, Philadelphia, 1926, No. 199

JOHN WESLEY JARVIS

AMERICAN: 1780-1839

766. *ALEXANDER HAMILTON*

Full-length figure in black costume, wearing the medal of the Order of the Cincinnati; standing by a green-covered table with pen and ink and volumes, and holding in his right hand a document. Behind him is a red armchair with a green mantle; in the background, a column draped in red.

Height, 20¼ *inches; width,* 13¼ *inches*

Note: An MS. letter from Mr Alexander Hamilton to Mr Hewitt, dated April 10, 1935, detailing the provenance of this important painting, will be given to the purchaser. The portrait is mentioned in Mrs Philip Schuyler's will, as bequeathed to Edgar A. Hamilton, and has always been in the possession of the Schuyler and Hamilton families. The attribution to Jarvis must be regarded as tentative; the portrait has also been given to Archibald Robertson.

290-

Collection of Philip Schuyler, Irvington, N. Y., 1906, son of Eliza Hamilton

Collection of Colonel Edgar A. Hamilton, Sussex, N. J., his cousin and great-grandson of the sitter

Collection of Alexander Hamilton, his grandson, 1935

Exhibited at the Museum of the City of New York, New York, 1933-34

Exhibited at the New York Historical Society, New York, 1935

Recorded in Harry MacNeill Bland, *The Portraiture of Alexander Hamilton* [in preparation]

Engraved by George Graham

[See illustration]

JOHN VANDERLYN

AMERICAN: 1775-1852

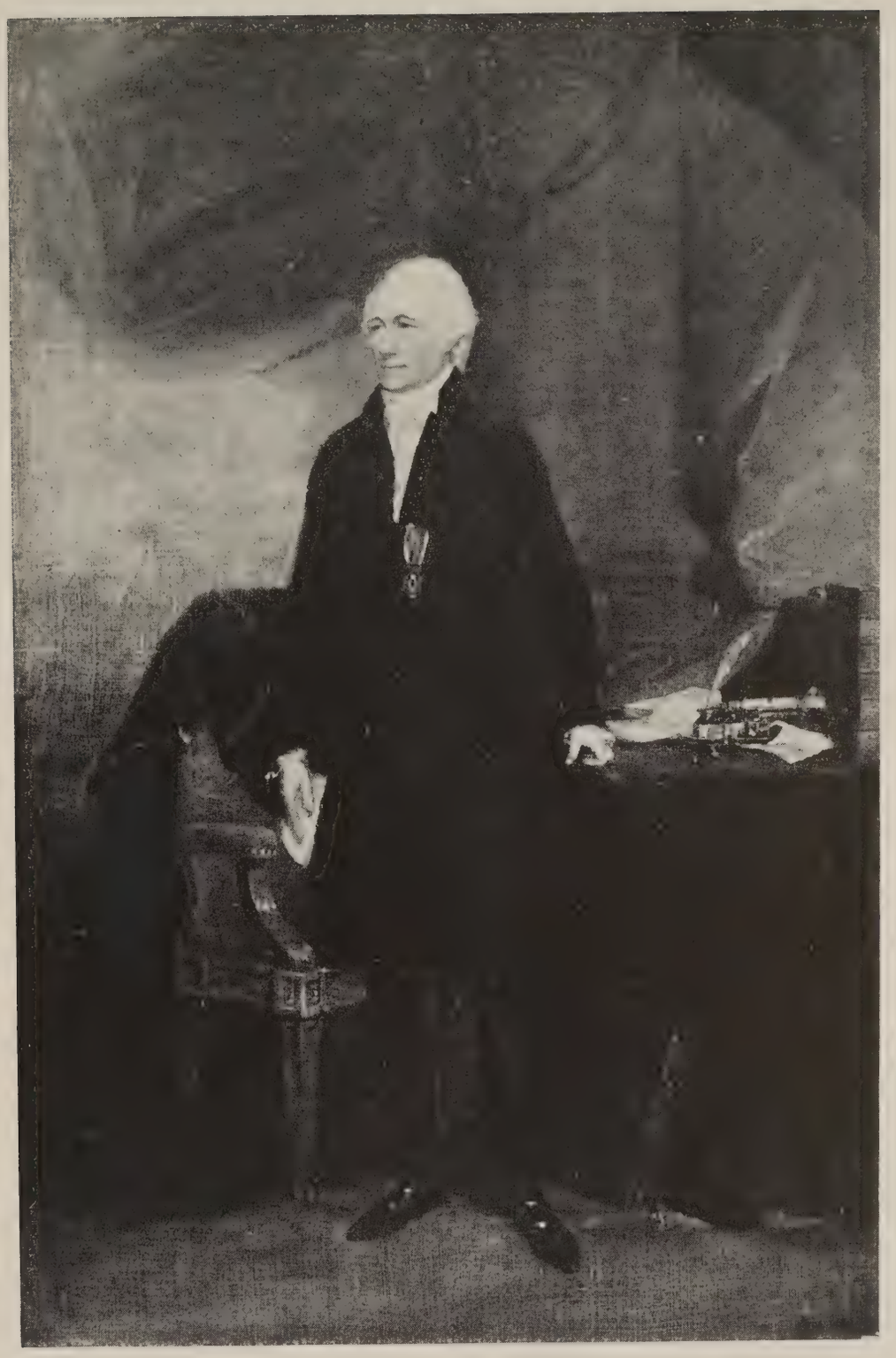
767. *PORTRAIT SAID TO BE OF OLIVER HAZARD PERRY COMMODORE U.S.N.*

Bust-length portrait as a young man in black coat with white waistcoat, high collar, and jabot, his face turned to half left and framed by brown hair and sideburns. Neutral brown background.

Cradled panel: Height, 21½ *inches; width,* 17 *inches*

Note: The above painting was authenticated verbally by the late Charles Henry Hart.

From R. M. DeForest, New York



[NUMBER 766]

RALPH EARL

AMERICAN: 1751-1801

768. *PORTRAIT OF A LADY*

Half-length figure, the head turned to half left, with right arm resting on a green-covered table and hands clasped in her lap; wearing a frilled mob cap over powdered hair, a lace bodice, dark maroon skirt, and flowered shawl. Green drapery at the left. Signed at lower left, R. EARL, *Pinx.*

Height, 30½ inches; width, 26 inches

Painted about 1800

310-

Collection of H. A. Hammond Smith, New York, 1928

Inaugural Exhibition, Museum of the City of New York, New York, 1932

GILBERT STUART (ATTRIBUTED TO)

AMERICAN: 1755-1828

769. *GEORGE WASHINGTON: PAINTING ON GLASS*

Bust-length portrait in black coat, white lace jabot and powdered tie-wig; before a chocolate brown background. After the Athenaeum Head.

Height, 30½ inches; width, 25 inches

Note: The painting was before 1810 in the possession of Mr Ralston of the firm of Ralston and Latimer, East India merchants, of Philadelphia. He had the painting transferred to glass in Canton, China. Accompanied by a signed statement as to its history by Mrs Giles.

100-

Collection of Mr Ralston, Philadelphia

Collection of Mr Dorsey, Philadelphia, his son-in-law, 1810

Collection of Dr Robert H. Rose, Silver Lake, Susquehanna Co., Pa., 1849

Collection of Mrs Anna Rose Giles, New York, his granddaughter, 1920

[NUMBER 770]

SAMUEL LOVETT WALDO

AMERICAN: 1783-1861

770. *PORTRAIT OF THE ARTIST*

Bust-length figure to half left, in black coat with white stock and pleated jabot; the head turned looking at the observer, the complexion ruddy, with blue eyes and light brown hair. Brown background.

Height, 26 inches; width, 21½ inches

Samuel Lovett Waldo (1783-1861), born at Windham, Conn.; after painting in Charleston, S. C., went to London in 1806 to study with Benj. West. In 1809, opened a studio in New York, at this time painting his portrait of Andrew Jackson (in the Metropolitan Museum). About 1812, he formed a partnership with his pupil, William Jewett.

From the family of Captain William Booth, Stratford, Conn.

From Robert Fridenberg, New York, 1928

Inaugural Exhibition, Museum of the City of New York, New York, 1933-

MATTHEW HARRIS JOUETT

AMERICAN: 1783-1827

771. *GOV JOSEPH DESHA OF KENTUCKY*

Waist-length figure to half right of a man with high complexion and wavy brown hair, wearing a dark blue coat with brass buttons, buff waistcoat and frilled jabot; shaded brown background. Inscribed on back of canvas, *Gen Joseph Desha painted at Lexington by* JOUETT.

Height, 28 *inches; width,* 21 *inches*

Joseph Desha (1768-1842) was born in Pennsylvania in 1768, and removed to Kentucky in 1781, serving in the Indian Wars under Gens. Wayne and Harrison as a Major-General. He was at one time a member of the Kentucky Legislature, and was elected to Congress, 1807-19; and was Governor of Kentucky, 1824-28. He died in 1842.

275-

This portrait was painted while Gov. Desha was visiting at the home of Dr Samuel Brown, Professor of Medicine at the Transylvania University at Lexington, Ky.

Collection of Dr Samuel Brown, Lexington, Ky.

Collection of Sara Brown Ingersoll, Philadelphia, his daughter

Collection of Anna W. Ingersoll Hutchison, Philadelphia, her daughter

Collection of Frances J. Hutchison, Syracuse, N. Y.

Collection of Hiram Burlingham, New York, 1934

Gallery of National Portraiture and Historic Scenes, Pennsylvania Academy of the Fine Arts, Philadelphia, 1926, No. 195

ADOLF ULRICH WERTMULLER

AMERICAN: 1750-1811

772. *ENOCH ROBINSON*

150-

Waist-length figure to half right, and looking to the observer, of a man with fair hair and sensitive features, wearing black coat and white waistcoat and neckerchief; gray background.

Height, 25¾ *inches; width,* 19¾ *inches*

Collection of Hiram Burlingham, New York, 1934

MARIE LOUISE ELIZABETH VIGEE LEBRUN

FRENCH: 1755-1842

773. *COMTE DE MOUSTIER, FRENCH MINISTER TO THE U. S., 1789*

Half-length figure to half right of a man with powdered hair, dressed in a blue velvet coat and gold waistcoat with white lace jabot; seated in a *fauteuil* before a gray background, and holding a book in the right hand.

Height, 30½ inches; width, 25 inches

Eleonore François Elie, Marquis de Moustier (1751-1817), diplomat, and an adherent of the Bourbons, was born in Paris. He organized in Prussia in 1791 armed assistance to protect the throne of Louis XVI.

550-

Collection of Hiram Burlingham, New York, 1934

Exhibited at the Gallery of National Portraiture, Pennsylvania Academy of the Fine Arts, Philadelphia, 1926

DANIEL HUNTINGTON, P.N.A.

AMERICAN: 1816-1906

774. *SAMUEL FINLEY BREESE MORSE, P.N.A.*

Bust-length portrait, turned to half right, with long white hair and beard, gold-rimmed spectacles, and black coat. Inscribed on back of canvas, D. HUNTINGTON, and dated 1870.

Height, 27 inches; width, 22 inches

Samuel Finley Breese Morse (1791-1872) born at Charlestown, Mass., studied art under Allston and West, and was the first president of the National Academy of Design. His electrical and galvanic experiments resulted in the invention of a magnetic telegraph. Huntington was a pupil of Morse. He painted this portrait in 1870, and from it the two portraits now in the New York Chamber of Commerce.

750-

Collection of Charles Huntington, son of the artist

Collection of Hiram Burlingham, New York, 1934

Gallery of National Portraiture and Historic Scenes, Pennsylvania Academy of the Fine Arts, Philadelphia, 1926, No. 419

WILLIAM DUNLAP, N.A.

AMERICAN: 1766-1839

775. *CAPT ETHAN ALPHONSO ALLEN*

Bust-length portrait to half right as a young man with sideburns, wearing a dark blue uniform with epaulettes. Sky blue background. Signed at lower right, *painted by* W. DUNLAP, *of New York,* and dated *Norfolk* 1819.

Panel: Height, 24¼ *inches; width,* 19½ *inches*

Ethan Alphonso Allen (1789-1855) was a son (by his second marriage) of General Ethan Allen, who organized the volunteer militia "Green Mountain Boys" in the territory of Vermont, for which Governor Tryon of New York declared him an outlaw; with the same militia Gen Allen surprised and captured Fort Ticonderoga, May 10, 1775. His son, Capt E. A. Allen, was born in Burlington, Vt.; died in Norfolk, Va.; married Martha W. Johnston.

325-

With an affidavit by Gertrude E. Diver (see below) stating that the above portrait has never been out of the family until purchased by Mr MacMullen.

Collection of Mary Robertine Allen, Norfolk, Va., daughter of the sitter, 1906

Collection of Allen Weir, Norfolk, Va., her son, 1933

Collection of Miss D. Joyce, his ward, 1933

Collection of Mrs Edward Diver, Philadelphia, Pa., her cousin

Collection of Frank E. MacMullen, Philadelphia, 1933

Illustrated in Orrin Peer Allen, *The Allen Memorial,* 1907, opp. p. 78

[See illustration]

GEORGE CATLIN

AMERICAN: 1796-1872

776. *GENERAL WINFIELD SCOTT*

Bust-length portrait looking to half left, before a dark red background, of a broad-shouldered man with gray hair, wearing dark blue uniform with gold epaulettes.

Height, 27 *inches; width,* 22 *inches*

85-

Winfield Scott (1786-1866) was born near Petersburg, Va.; took part in the war of 1812; declining appointment of Secretary of War, was raised by Congress to rank of Major-General. In 1841 was appointed Commander of the army, to lead a brilliant campaign in the Mexican War, and received the rank of Lieutenant-General, revived by Congress that it might be conferred upon him by brevet.

Purchased from the artist

Collection of Dr J. Simms, New York City

Collection of Hiram Burlingham, New York, 1934

[NUMBER 775]

JOHN NEAGLE

AMERICAN: 1796-1865

777. *MARQUIS DE LAFAYETTE*

Half-length portrait to half right, in bottle green coat with brass buttons and buff waistcoat with high white collar. Dark olive background.

Height, 30 inches; width, 25 inches

Note: The above portrait has been authenticated by Mr Mantle Fielding and Mr J. Bennett Nolan. In a letter dated May 17, 1933, which will be given to the purchaser, Mr Fielding writes: "I examined this picture very carefully and have no doubt that it was painted by Neagle in 1824 at the time of Lafayette's return visit to this country . . . the painting is not only an authentic portrait of Lafayette but a fine example of Neagle's brushwork . ."

Withdrawn

From Edmund Bury, Philadelphia, Pa., 1934

LaFayette Centenary Exhibition, Rockefeller Centre, New York, 1934

[See illustration]

REMBRANDT PEALE, N.A.

AMERICAN: 1778-1860

778. *WILLIAM PINCKNEY*

Bust-length figure turned slightly to the right of a man in double-breasted blue coat with brass buttons and striped green and yellow waistcoat. Gray-green background.

Panel: Height, 24 inches; width, 19¾ inches

65-

Collection of Max Williams, Philadelphia, Pa.

JOHN WESLEY JARVIS

AMERICAN: 1780-1839

779. *WILLIAM S. DARLING (1788-1861)*

Waist-length portrait seated to half left in a couched red chair, wearing black coat and waistcoat and loosely tied black cravat. Green background.

50-

Height, 30 inches; width, 25 inches

[NUMBER 777]

SAMUEL LOVETT WALDO

AMERICAN: 1783-1861

780. *ASHER BROWN DURAND, P.N.A.*

Portrayed at waist length to half left as a young man, in coat and striped waistcoat, with white pleated jabot; holding in his lap an open *Catalogue.*

Panel: Height, 30 *inches; width,* 25 *inches*

Asher Brown Durand (1796-1886), famous American engraver and painter, was born in Jefferson, N. J. In 1806, he abandoned engraving for landscape painting; was a charter member of the National Academy and president upon S. F. B. Morse's resignation.

180-

From Robert Fridenberg, New York, 1934

[See illustration]

ASHER BROWN DURAND, P.N.A.

AMERICAN: 1796-1886

781. *SCENE NEAR THE DELAWARE WATER GAP*

A wide expanse of cultivated fields, with locust trees framing a view of the river with sailing vessels; in the foreground are two figures at a plow drawn by oxen. Signed at lower left, A. B. DURAND, and dated 1850.

95-

Height, 34½ *inches; length,* 49 *inches*

JOHN WESLEY JARVIS

AMERICAN: 1780-1839

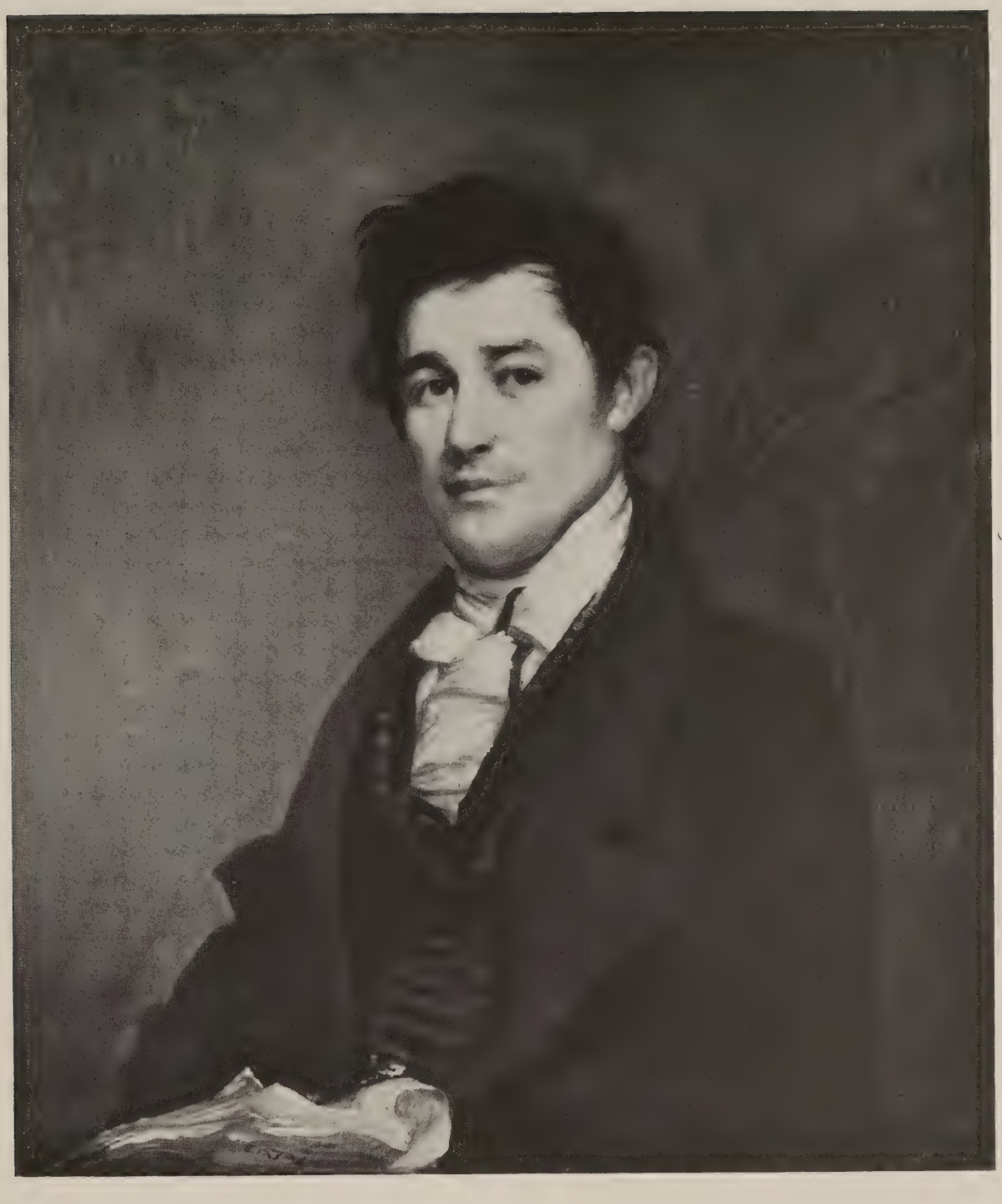
782. *LADY IN WHITE: A NEW YORK BELLE OF 1820*

Half-length figure to half left of a young woman in white organdie gown with light blue sash, seated in a crimson armchair. Dark green sky background.

45-

Height, 29½ *inches; width,* 23½ *inches*

Collection of Mrs P. B. K. Daingerfield, Baltimore, Md.



[NUMBER 780]

CHARLES WILLSON PEALE

AMERICAN: 1741-1827

783. *CAPT WILLIAM DE PEYSTER*

Bust-length figure to half left, before a brown background, of a man with ruddy complexion and strong features, wearing a powdered wig and tan coat with fawn satin waistcoat and jabot.

Height, 30 inches; width, 25 inches

Capt William de Peyster (1735-1803) was a captain in the Continental Army in 1776, a prominent New York merchant, friend of Washington, and member of the Society of the Cincinnati. He married Elizabeth, daughter of Abraham and Elizabeth Dolly Bresier, and in 1773, Christiana Dolly de Peyster (1748-1815), cousin of his first wife, and daughter of Johannes and Margrita van Syssen Dolly. Elizabeth, her daughter, was the second wife of the artist. Captain de Peyster died during the yellow fever epidemic of 1803.

925-

Mantle Fielding in a letter, dated December 12, 1933, in authentication of this picture and the following, says: ". . . I know them well, and they are absolutely correct." Horace Sellers reports an entry in Peale's diary anent the painting of these pictures and the portrait of John de Peyster (brother of the sitter) in the New York Historical Society.

Companion to the following

Collection of Hiram Burlingham, New York, 1932

Inaugural Exhibition, Museum of the City of New York, 1932-33

[See illustration]

CHARLES WILLSON PEALE

AMERICAN: 1741-1827

784. *CHRISTIANA DOLLY DE PEYSTER*

Portrayed at waist length to half right, seated in a straight chair, wearing a gray satin gown with white fichu and black lace shawl, her kindly and intelligent plump face framed by a white muslin cap.

180-

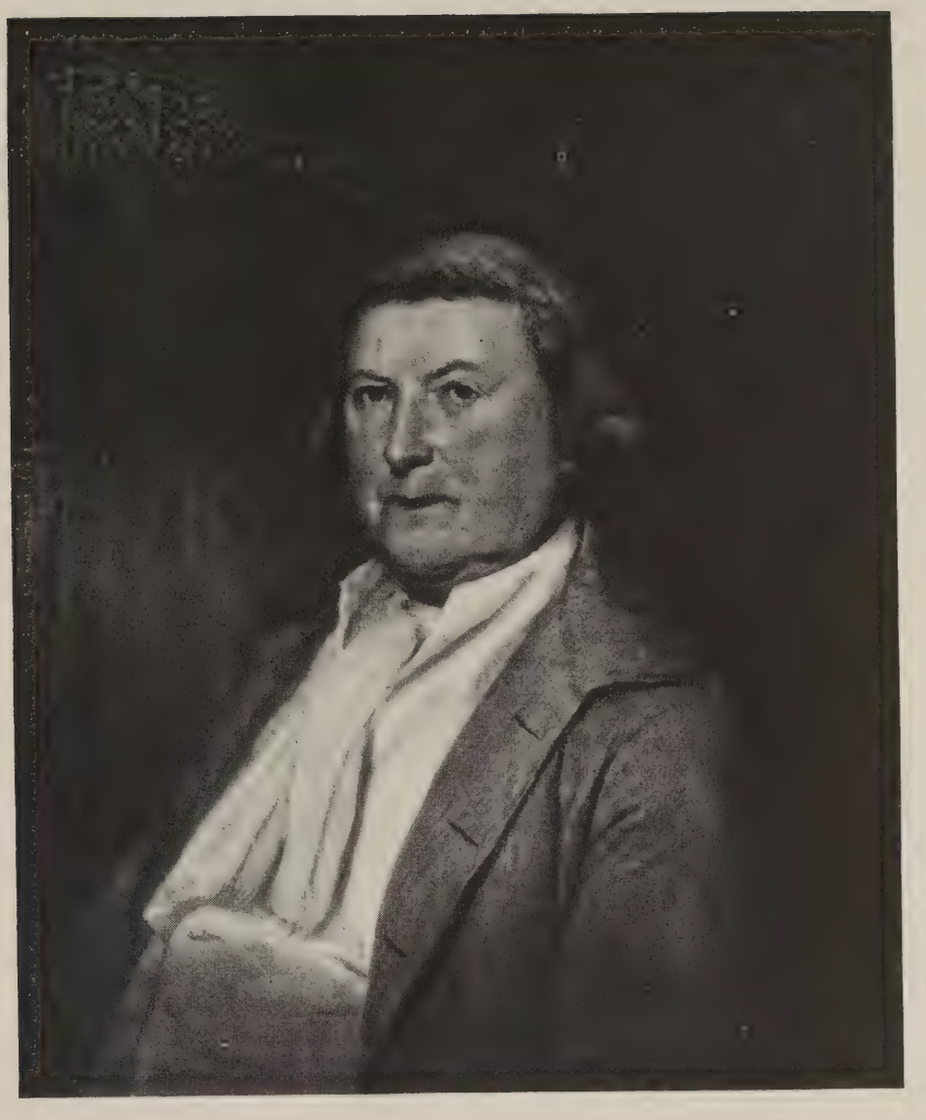
Height, 30¼ inches; width, 25 inches

See biography and note to the preceding. Christiana Dolly's baptism is listed in the records of the New York Dutch Church on Jan. 27, 1748.

Companion to the preceding

Collection of Hiram Burlingham, New York, 1934

Inaugural Exhibition, Museum of the City of New York, 1932



[NUMBER 783]

REMBRANDT PEALE, N.A.

AMERICAN: 1778-1860

785. *GEORGE WASHINGTON: GRISAILLE PORTRAIT*

Bust-length portrait to half right, in a tie-wig; probably after the clay bust of Washington by Houdon.

Oval: Height, 24 *inches; width,* 20 *inches*

Collection of Dr Dudley Tenney, New York (as by Inman), 1925

Exhibition of Portraits in Commemoration of George Washington, Ehrich Galleries, New York, 1932, No. 12

65-

GILBERT STUART (ATTRIBUTED TO)

AMERICAN: 1755-1828

786. *ELIZABETH SHIPPEN IZARD, WIFE OF GOV IZARD OF ARKANSAS*

Portrait of a young woman at bust length to half left, in diaphanous white and rose gown. Gray-green background. With MS. inscription, dated *Philadelphia, Nov.* 26, 1796, pasted on back of stretcher: *My portrait by G. Stuart arrived this day Eliz. Shippen.*

Height, 18¼ *inches; width,* 15 *inches*

300-

Collection of Hiram Burlingham, New York, 1934

Exhibited at the Pennsylvania Academy of the Fine Arts, Philadelphia, 1926

AMERICAN SCHOOL

CIRCA 1825

787. *ROBERT JEFFERSON BRECKINRIDGE*

Waist-length portrait as a young man with sideburns, facing half left, wearing a black coat and dark waistcoat with high white collar and stock. Dark background.

Cradled panel: Height, 30 *inches; width,* 23 *inches*

30-

Robert Jefferson Breckinridge (1800-1871) was the principal author of the common-school system of Kentucky; for four years a member of the Legislature; then pastor of the 2nd Presbyterian church of Baltimore. He was elected president of Jefferson College, Pa., and became State Superintendent of Public Instruction of Kentucky. He presided over the Republican convention in 1864, which renominated Lincoln for the presidency.

AMERICAN SCHOOL
Late XVIII Century

788. *ROSSO ROSSELETTI*
At waist length to half right within a painted brown oval, wearing small looped gold earrings, a blue coat with Directoire rose collar, and embroidered white waistcoat.
Height, 15 *inches; width,* 13 *inches*

Rosso Rosseletti was a French (Corsican?) officer, who came to this country with Lafayette in 1777-9.

Collection of Herbert Lawton, New York, 1937

60-

AMERICAN SCHOOL

789. *MAJOR-GENERAL JOHN SULLIVAN*
At three-quarter length in scarlet uniform of the Continental Army, holding a hafted weapon; mountain background with a tree at left. With inscription on back of canvas, and dated 1776.
Height, 20 *inches; width,* 10 *inches*

35-

John Sullivan (1740-1795), an American general of the Revolution, born at Berwick, Me.; a member of the first Continental Congress; led the right wing at Brandywine. Appointed attorney-general of New Hampshire; and thrice elected President of that State. After the mezzotint pub'd by Thos. Hart, London, 1776.

Exhibited at the New York Historical Society, New York, 1934

PAINTINGS OF FOREIGN SCHOOLS

JAN VAN DE CAPELLE
Dutch: 1624/5-1679

790. *THE SCHELDT AT ANTWERP*
Depicting three seventeenth century Swedish frigates entering harbor with mainsails furled, before a view of Antwerp on the horizon; small *tjalks* with spritsails approach the ship at left. Cloudy sky.
Panel: Height, 12½ *inches; length,* 14¾ *inches*

175-

HENRI NICOLAS VAN GORP

FRENCH: 1756-af. 1819

791. *C'EST PAPA!*

Depicting a young woman in striped blue and white gown, leading a child by the hand who points to a portrait placed upon a chair.

Height, 12¾ *inches; length,* 16 *inches*

A French color print of this subject by de Launay will be given to the purchaser.

390-

JOSEPH CHABORD

FRENCH: 1786-1848

792. *EQUESTRIAN PORTRAIT OF NAPOLEON I*

Napoleon in green, scarlet and white uniform, mounted upon his white Arab; on the plains in the distance, regiments of soldiers attack a flaming village. Signed at lower left, J. CHABORD, and dated 1810.

Panel: Height, 18 *inches; width,* 14½ *inches*

From the Bonaparte Mansion at Washington, D.C.

130- Engraved by Marchand

HENRI PIERRE DANLOUX

FRENCH: 1753-1809

793. *PORTRAIT OF A BOY*

Bust-length figure to half left of a young boy with smooth brown hair, wearing a dark brown coat with frilled white jabot. Dark background.

Oval: Height, 19 *inches; width,* 16 *inches*

40-

JEAN HONORE FRAGONARD (FOLLOWER OF)

FRENCH: 1732-1806

794. *PORTRAIT OF A BOY AS PIERROT*

A bust-length figure to half right of a small boy in cream white costume with ruff and blue bow, and upturned hat.

130-

Height, 18 *inches; width,* 15 *inches*

[NUMBER 795]

NICOLAS LANCRET

FRENCH: 1690-1743

795. *ATTACK ON A VILLAGE*

Depicting the attempted escape of a family during the sack of a village, the scene centred by a woman in a white gown, brilliantly lighted, and accompanied by a startled child in blue. The cottage in a wood forms the background. Signed at lower left, N. LANCRET.

/30-

Height, 49 *inches; width,* 43 *inches*

[See illustration]

JACQUES LOUIS DAVID

FRENCH: 1748-1825

796. *PARIS AND HELEN*

Helen, in rose and white, leaning on the shoulder of the nude Paris who is seated in profile holding a lyre.

Height, 21½ inches; length, 25½ inches

Note: This painting is a small version of the large composition in the Louvre which was exhibited at the Salon in 1789.

80- From E. F. Bonaventure, New York, 1916

ITALIAN SCHOOL

XVIII CENTURY

797. *LANDSCAPE WITH FIGURES*

View of a wide seaside landscape with a walled town in the distance. In the foreground are figures in boats, and washerwomen and youths conversing on the shore.

Height, 17½ inches; length, 22½ inches

150-

FRANCESCO PRIMATICCIO

ITALIAN: 1504-1570

798. *PORTRAIT OF A LADY AS VENUS, WITH CUPID*

At half length in crimson gown with bare breast, and wearing a double strand of jewels and transparent head veil; she holds an arrow from Cupid's quiver, as he appears over her shoulder.

Height, 26 inches; width, 22 inches

60- From the Gavet Collection, Paris

Collection of George Cooper

JULES ADOLPHE GOUPIL

FRENCH: 1839-1883

799. *PORTRAIT OF A BOY (THE YOUNG ARISTOCRAT)*

Three-quarter length figure of a small boy seated in profile to the right, his light complexion and auburn hair brilliantly lighted from above; wearing a dark gray green coat, lace cuffs, and bicorne. Dark background. Signed at lower left with monogram, J. G.

300-

Panel: Height, 30 inches; width, 22½ inches

[NUMBER 800]

CLAUDE JOSEPH VERNET

FRENCH: 1714-1789

800. *HARBOR IN GREECE*

Figures of fishermen unloading a boat, conversing with peasant women, and pulling in seine nets, beside a high rock cliff at the left. Blue water stretches beyond them, with a watch tower upon the shore and a British privateer anchored to the right. Signed at lower left, J. VERNET, and dated 1761.

625-

Height, 29 *inches; length,* 41 *inches*

[See illustration]

PIETER JANSZ SAENREDAM (ATTRIBUTED TO)

DUTCH: 1597-1665

801. *INTERIOR OF A DUTCH CATHEDRAL*

Columned interior of a Dutch Protestant church looking towards the choir with the pulpit to the right; several figures of men and women occupy the nave and side aisles.

100-

Cradled panel: Height, 28 *inches; length,* 44 *inches*

PETER PAUL RUBENS (Atelier of)
Flemish: XVII Century

802. *PORTRAIT OF A LADY AS S. BARBARA*
At three-quarter length, seated to half right in a crimson armchair, in dark brown velvet robe with ermine trimming and jeweled white sleeves. She holds the palm of a saint; in the background is a tower and the threatened execution of S. Barbara.
Height, 42 inches; width, 30 inches

300-

NATHANIEL DANCE
British: 1734-1811

803. *JEREMIAH MEYER, R. A.*
Portrayed at half length, with alert and expressive glance directed to half-right, wearing powdered tie-wig, the body sketched in sepia with both hands resting on a portfolio. Dark brown background.
Height, 36 inches; width, 28 inches

180-

Jeremiah Meyer (1735-1789) was a miniaturist, with a royal pension from George III; a naturalized Englishman, born in Württemberg; member of the Royal Academy from its foundation in 1769.

A framed engraving of this subject by Pether will be given to the purchaser.

SIR JOSHUA REYNOLDS, P.R.A.
British: 1723-1792

804. *MRS LLOYD*
Full-length figure leaning against a pedestal, the head in profile as she cuts her name on a birch trunk; representing a scene from *As You Like It*. Landscape background.
Height, 41½ inches; width, 24½ inches

380-

Joanna (d. 1814), daughter of John Leigh of North Court, Isle of Wight; m. in 1775 Richard Bennett Lloyd of Maryland; secondly, m. F. L. Beckford, Esq. of Basing Park, Hanks.

The original painting of Mrs Lloyd is in the Rothschild collection; a copy or study for it is in the National Collection of Fine Arts, Smithsonian Institute, Washington, D. C. Other variations exist from the collections of Lord Arran, Baron du Theil Hasalt, Henry Harris, and Geo. Harland-Peck, London.

A framed engraving of the subject will be given with the painting.

See Graves and Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, 1901, vol. II, pp. 589-590

The subject engraved by S. W. Reynolds; and by R. Groves, A.R.A., 1867

[NUMBER 805]

FRANCESCO GUARDI (ATTRIBUTED TO)
VENETIAN: 1712-1793

805. *FAIR OF SAN MARCO, VENICE*
View of the Piazza looking toward the Cathedral, with spectators in stands and thronging the decorated balconies of the buildings; in the square, crowds are surrounding the ceremonial showing of prize bulls.
Height, 33½ *inches; length,* 47½ *inches*

/60-

[See illustration]

WILLIAM MERRITT CHASE, N.A.
AMERICAN: 1849-1916

806. *AN OFFICER OF THE ST. GEORGE'S COMPANY, AFTER FRANS HALS*

Three-quarter length seated figure of a man in buff coat, sky blue scarf, and falling ruff, holding a glass bottom side up.

Height, 48 *inches; width,* 43½ *inches*

A single figure taken from the composition of *The Banquet of the Officers of the St. George's Company* painted by Frans Hals, the original painting now in the Rathaus-Museum at Haarlem.

65-

Painted in 1883

Loan Exhibition of Copies, Metropolitan Museum of Art, New York, 1883-84

GIOVANNI BATTISTA TIEPOLO (FOLLOWER OF)
VENETIAN: 1693/6-1770

807. *CARNIVAL SCENES: THE CHARLATAN and THE MINUET*

Street scene before a white archway, with masked figures thronged about a charlatan in scarlet coat crying his wares; the other, musicians and spectators behind a balustrade, watching a couple dancing on a terrace, the woman in harlequin check, a child accompanying them. After the paintings by Tiepolo in the Palazzo Papadopoli, Venice.

400-

Height, 31 *inches; length,* 43 *inches*

NICOLAS DE LARGILLIERE
FRENCH: 1656-1746

808. *SEIGNEUR D'OLLINVILLE*

40-

Half-length figure to half left, in powdered periwig, black mantle, and white muslin fall. Brown background.

Height, 32 *inches; width,* 25½ *inches*

JEANNE PHILIBERTE LEDOUX
FRENCH: 1767-1840

809. *PORTRAIT OF A YOUNG GIRL*
Bust-length figure in white chemisette and ecru scarf drawn over her shoulders, her head tilted to the left. Light green background.
Height, 18½ *inches; width,* 14½ *inches*

90-

PETER PAUL RUBENS (SCHOOL OF)
FLEMISH: 1577-1640

810. *PORTRAIT OF A LADY*
Waist-length figure to half left in slashed amber and black costume, a replica of the portrait at Windsor Castle.
Height, 24½ *inches; width,* 18½ *inches*

35-

JAMES WARD, R.A.
BRITISH: 1769-1859

811. *THE DEATH OF PHAETHON*
Phaëthon, falling from the sun chariot, preceded by four horses descending amid clouds, killed by Zeus' thunderbolt bursting from above. Signed at lower left, J. WARD, and dated 1806.
Height, 18¼ *inches; width,* 14¾ *inches*

20-

[END OF FIFTH SESSION]

#18.177 [illegible]

[NUMBER 826] [NUMBER 827]

CENTRE: NUMBERS 823-824-825

AT TOP: NUMBERS 821 AND 822

SIXTH SESSION

Friday, October 21, 1938, at 2 p. m.

CATALOGUE NUMBERS 812 TO 998 INCLUSIVE

EARLY AMERICAN MINIATURES

812. Mrs Alvan Clark, Wife of the Artist
Alvan Clark, American: 1804-1887

Seated figure at waist length, looking to the observer, her dark hair dressed in ringlets and wearing a decolleté powder blue gown with puffed sleeves and deep lace bertha. Framed. *Height, 3 inches*

Marie Pease of Ashfield, Mass., married Alvan Clark, Mar. 25, 1826.

Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleston Museum, Charleston, S. C.
Exhibited at the Metropolitan Museum of Art, New York, 1927
See Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 24

813. Joseph Addison *John Faber the Younger, British:* 1695-1756

Bust portrait facing the observer, wearing velvet coat, loose shirt, and full-bottomed wig. Framed. *Sepia, oval: Height, 3 inches*

Collection of H. M. King George IV
Collection of F. S. Allenby, Montclair, N. J., 1935
International Exhibition of Miniatures, Brussels, 1912
Exhibited at the Victoria and Albert Museum, London, 1914-18
Exhibited at the New York Historical Society, New York, 1934

814. Mrs Constant Freeman of Boston: Enamel Miniature
American School, dated 1856

Bust length to half right, her blue-black hair falling in curls to her shoulders, and wearing a decolleté black lace fichu; before a summer landscape with a mansion at right. Engraved locket frame, dated 1856. *Oval: Height, 1⅞ inches*

Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleston Museum, Charleston, S. C.

815. PORTRAIT OF A GENTLEMAN

George Dance, R.A., British: 1740-1825

Half-length figure to half right of a man in powdered wig, black coat and yellow waistcoat, carrying his right hand in the latter. Signed with initials, and dated 1805. Locket frame, the reverse with lock of hair.

Oval: Height, 2⅞ inches

20-

816. WILLIAM STRONG *American School, circa* 1830

Bust portrait to half right of a young man with dark hair, wearing a blue coat, black waistcoat and black stock. Gray background. Locket frame, in leather case. *Oval: Height, 2⅜ inches*

17.50

817. SARAH NICHOLSON, NÉE BRINLEY

Richard Morrell Staigg, N.A., American: 1817-1881

Bust-length figure of a brown-eyed woman looking to the observer, her glossy dark hair dressed in long ringlets, wearing decolleté white gown. Framed, in leather case. *Oval: Height, 3½ inches*

Collection of Herbert Lawton, New York, 1937

Exhibited at the Worcester Art Museum, Worcester, Mass.

Exhibited at the Charleston Museum, Charleston, S. C.

30-

818. PORTRAIT OF A YOUNG MAN

Attributed to Walter Robertson, American: c. 1760-1802

At waist length to half right looking at the observer, in blue coat with brass buttons, yellow waistcoat, and brown and black stock. Pink background. Framed. *Oval: Height, 3⅜ inches*

50-

819. PHOEBE ANN JONES *American School, dated* 1774

Profile portrait at bust length of a young woman in gray Quaker dress with white fichu, small neck ruff, and starched cap. Framed.

Watercolor on paper, oval: Height, 2¾ inches

From Newman F. McGirr, Ardmore, Pa., 1933

Exhibited at the New York Historical Society, New York, 1934

5-

820. MR DERBY *Henry Williams, American:* 1787-1830

Bust portrait, turned to half right, looking at the spectator; in black coat with white waistcoat, and white stock with a scarf pin. Signed, and dated 1808. Locket frame, in leather case.

Oval: Height, 2¾ inches

From Frederic F. Sherman, New York, 1934

Exhibited at the New York Historical Society, New York

25-

821. Mr Hagner *Daniel Dickinson, American:* 1795-1840
Bust-length portrait to half right, looking at the observer, of a young man in dark blue coat and white stock. Shaded olive green background. Locket frame, the reverse with locks of hair.
Oval: Height, 2⅜ *inches*
From Edmund Bury, Philadelphia, 1932
Exhibited at the New York Historical Society, New York, 1934
[See illustration]

822. Gouverneur Morris of New York
American School, Late XVIII Century
Bust portrait facing the observer, with powdered wig, dark blue coat, and white cravat; before a sky blue background. Framed.
Oval: Height, 2¾ *inches*

Gouverneur Morris (1752-1816), statesman and diplomat, was born at Morrisania, N. Y., the son of Lewis Morris by his second wife, Sarah Gouverneur, a descendant of a Huguenot family of France; sat in the Continental Congress, 1778-9, and was U. S. minister to France, 1792-4; active in France in promoting American trade. In 1809 married Anne Carey Randolph of Virginia; died in 1816.

Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleston Museum, Charleston, S. C.
[See illustration]

823. Edward Tilghman *Charles Willson Peale, American:* 1741-1827
Bust portrait in profile to the right, wearing a *bicorne,* mazarine blue coat with white waistcoat and transparent jabot. Shaded background. Framed. *Oval: Height,* 1⅞ *inches*

Note: An old MS inscription, pasted on the back, reads: "Painted by C. W. Peale about 1760 & presented by him to Mrs. Elizabeth Tilghman 1820. Presented to E. Tilgh[man] by A. M. Tilghman May 1857. E. Tilghman of Wye, Md. Member of Stamp Act Congress, 1768. Chairman of Com. on address to King."

Edward Tilghman (1750-1815), lawyer, born in Wye, Md. On the death of Chief Justice Edward Shippen the office was tendered to him, which he declined, recommending his kinsman William. This portrait was purchased from a direct descendant, and had never been out of the family.

Collection of G. Tilghman Lucas, great-great-granddaughter of the sitter
From F. E. MacMullen, Philadelphia, Pa., 1933
Exhibited at the New York Historical Society, New York, 1934
Lithographed by Max Rosenthal
[See illustration]

Illustration of numbers 821 *to* 823, *inclusive, facing page* 199

824. PORTRAIT, BELIEVED TO BE OF THE ARTIST
Thomas Gimbrede, American: 1781-1832
Bust-length figure, to half left, of a dark-haired young man glancing toward the observer, wearing black coat, with white stock and waistcoat. Gray background. Framed. *Oval: Height,* 2¾ *inches*

Thomas Gimbrede, miniaturist and engraver, was born in France, came to the U. S. in 1802; was drawing master at the Military Academy at West Point. An old MS inscription on paper backing reads: "Presented by the Junior Class Y. C. . . . Aetat 25. Gimbrede pinxit."

60-

From Edmund Bury, Philadelphia, 1933
Exhibited at the New York Historical Society, New York, 1934

[See illustration]

825. PORTRAIT OF THE ARTIST *John Hill, American:* 1770-1850
Bust portrait, facing the observer, the head turned slightly to the right, in brown coat with black turnover collar, waistcoat striped in blue, and white bow cravat. Sky background. Framed.

25-

Oval: Height, 2⅛ *inches*

John Hill, engraver, was born in London; came to New York in 1816. His most representative works are *The Landscape Album,* aquatint plates after Joshua Shaw, pub'd in 1820, and his *Hudson River Port Folio,* after W. G. Wall. He died in West Nyack, N. Y.

Collection of Charles M. Hill, Westwood, N. J., great-grandson of the artist, 1930
From the Old Print Shop, Inc., New York, 1930
Exhibited at the New York Historical Society, New York, 1934

[See illustration]

826. MRS WILLIAM BROWN *Elkanah Tisdale, American:* 1771-1834
Waist-length figure to half right of a young woman with waving brown hair, wearing a white dress with an apricot yellow bodice; holding a mandolin. Locket frame, the reverse with locks of hair.

55-

Oval: Height, 2¾ *inches*

Companion to the following
Collection of the Ingham family in Pennsylvania
Exhibition of Early American Miniatures, Ehrich Galleries, New York, 1930
Five Centuries of Miniature Painting, Brooklyn Museum, Brooklyn, N. Y. 1936, No. 249
Exhibited at the New York Historical Society, New York, 1934

[See illustration]

Illustration of numbers 824 *to* 826, *inclusive, facing page* 199

827. WILLIAM BROWN *Elkanah Tisdale, American:* 1771-1834
Bust portrait to half left of a young man in powdered tie-wig, and black double-breasted coat, showing a red band and plain white stock. Locket frame, the reverse with plaited hair and gold monogram W.B.
Oval: Height, 2⅞ *inches*
Companion to the preceding
Collection of the Ingham family in Pennsylvania
Exhibition of Early American Miniatures, Ehrich Galleries, New York, 1930
Five Centuries of Miniature Painting, Brooklyn Museum, Brooklyn, N. Y. 1936 No. 247
Exhibited at the New York Historical Society, New York, 1934
[See illustration]

828. MRS RALPH IZARD, NÉE ALICE DE LANCEY, OF CHARLESTON, S. C. *American School, XVIII Century*
Waist-length portrait to half left of a young woman with powdered hair and flowered light blue décolletage. Signed with the initials T.M. In tortoise-shell case. *Oval: Height,* 2¼ *inches*
Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleton Museum, Charleston, S. C.

829. GENERAL SIR WILLIAM HOWE *British School, XVIII Century*
Bust portrait to half left, wearing a gold-faced scarlet uniform with lace jabot and white tie-wig. Mounted as gold brooch; red morocco case. *Height,* 1¼ *inches*

Sir William Howe, fifth Viscount, (1729-1814) was born in London; he led the British at the battle of Bunker Hill. He was in command of the British forces in America, defeated the Continental army at Long Island and Germantown, and captured New York City. He was made a general in 1793.

Collection of General Wolfe, Bath, England
Collection of John L. Clawson, New York, 1924
Collection of Eli B. Springs, New York, 1934

830. MILDRED AND CATHARINE, DAUGHTERS OF WARNER WASHINGTON *Matthew Pratt, American:* 1734-1805
Half-length figures of a young girl in scarlet high-waisted gown, her right arm around the shoulder of her younger sister, dressed in white; both looking toward the observer. Signed.
Circular: Diameter, 3 *inches*
From Arthur P. Howard, New York, 1937

Illustration of number 827; *facing page* 199

831. Mr Wanser, the Elder, of Long Island

John Wesley Jarvis, American: 1780-1839

Bust-length profile portrait to the left, as a young man with dark hair brushed forward, wearing a black coat with white stock. Signed, and dated 1809, *N.Y.* Framed in folding case.

3 5-

Watercolor on paper: Height, 3 *inches*

From Frederic Fairchild Sherman, Westport, Conn., 1933

Exhibited at the New York Historical Society, New York, 1934

832. Mr Wanser, the Younger, of Long Island

John Wesley Jarvis, American: 1780-1839

Bust-length profile portrait to the left, bearing a striking resemblance to the preceding. Signed, and dated 1808. Framed in folding case.

3 5-

Watercolor on paper: Height, 3 *inches*

From Frederic Fairchild Sherman, Westport, Conn., 1933

Exhibited at the New York Historical Society, New York, 1934

833. Portrait of a Lady in White

Attributed to Richard Cosway, R.A., British: 1742-1821

A fair-haired girl depicted at half length to half left, wearing a dainty white frock and white kerchief about her head. Signed, and dated on back, 1799.

5-

Pencil and watercolor: Height, 3¾ *inches; width,* 3 *inches*

Collection of Madeleine A. Scheuer, New York, 1936

834. Portrait, Said to be of Aaron Burr

Washington Allston, American: 1779-1843

Waist-length figure slightly to the right of a man with white hair, in dark coat and waistcoat with white bow cravat. Cracked; framed.

Height, 3½ *inches*

170-

Exhibited at the Brooklyn Museum, Brooklyn, N. Y.

Exhibited at the Museum of the City of New York, New York, 1933

835. Michael McBlair of Baltimore, Md.

Jean Pierre Henry Elouis, French: 1755-1843

Bust portrait to half left of a gentleman with powdered hair, in black coat with velvet collar, and white stock with red band. Locket frame, the back with blue engine-turned border, and pearl fillet, enclosing lock of hair; leather case. *Oval: Height,* 2⅞ *inches*

15-

Collection of Marie Moore, Baltimore, Md., 1900

Collection of Charles Ridgeley McBlair, New York, her great-nephew and great-grandson of the sitter, 1934

Exhibited at the New York Historical Society, New York

836. PORTRAITS OF A LADY AND GENTLEMAN: TWO MINIATURES
Pierre Henri, American: fl. 1790-1812

Locket frame containing two portraits, one a lady in purple gown with ruffled white collar and mob cap, the other a gentleman in black with white cravat and powdered wig. Both signed with initials P.H., and dated '98. *Oval: Height,* 2⅝ *inches*

40-

837. PORTRAIT OF A MAN
Attributed to Wm. M. S. Doyle, American: 1796-1828

Bust portrait to half right of a man with white hair, wearing black coat and waistcoat, with white stock and jabot. Neutral background. Framed. *Oval: Height,* 3¼ *inches*

17 50

838. PORTRAIT OF A GENTLEMAN *American School, dated* 1793

Waist-length portrait to half right of a gentleman with graying hair, wearing black coat and waistcoat, lined with crimson, and white muslin jabot. Signed with initials G.L., and dated 1793. Locket frame, monogrammed. *Oval: Height,* 2½ *inches*

37 50

Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhiibted at the Charleston Museum, Charleston, S. C.

839. MISS HARRIET WATROUS (MRS H. KILBOURNE)
Anson Dickinson, American: 1779-1847

Portrayed at waist length glancing toward the left, in black dress with narrow white collar, her face framed by long brown curls. Signed, and dated 1843. Framed, in leather case. *Height,* 2½ *inches*

12 50

Purchased from a descendant of the sitter
From Frederic Fairchild Sherman, Westport, Conn.
Exhibited at the New York Historical Society, New York, 1934

840. PORTRAIT, SAID TO BE OF DAVID HUMPHRIES
Benjamin Trott, American: 1770-1839

Bust portrait to half left looking to the observer of a young man with well defined features and light brown hair, wearing black coat, white waistcoat, and stock. Light background. Framed.
Oval: Height, 2⅞ *inches*

175-

From the Ehrich Galleries, New York, 1930
Exhibition of Early American Miniatures, Ehrich Galleries, New York, 1930
Exhibited at the New York Historical Society, New York, 1934
Described and illustrated in J. L. Brockway, *Unpublished Miniatures by Benjamin Trott,* Antiques Magazine, Vol. 20, August 1931, p. 82
[See illustration facing page 206]

841. BENJAMIN NOURSE *Edward Greene Malbone, American:* 1777-1807
Bust portrait to half right, looking to the observer, of a man with powdered short hair, wearing blue double-breasted coat with white jabot. Locket frame, the reverse with blue glass border enclosing lock of hair. *Oval: Height,* 2½ *inches*

270-

Benjamin Nourse was a descendant of Rebecca Nourse, whose house in Danvers has been kept up by the Rebecca Nourse Memorial Association. Rebecca Nourse was hanged for witchcraft in 1692.

From Clapp & Graham Co., Inc., New York, 1936

[See illustration]

842. PETER REINAGLE *Robert Field, American: d.* 1819
Bust-length portrait to half right of a man with powdered white hair, in dark brown coat with white waistcoat and scarlet neckcloth. Signed with initials R.F., and dated 1804. Locket frame.
Oval: Height, 2⅞ *inches*

190-

Peter Reinagle was a Hungarian artist who settled in America. The portrait was probably painted for his bride, the back of the frame being engraved *AR, married 20th Sep^r* 1803.

[See illustration]

843. BARBARA CARRINGTON *Thomas Gibson, American: d.* 1811
Bust-length figure to half right of a young girl with fair hair tied with a blue bandeau, wearing a white gown with wired collar. Framed as a brooch, the reverse with plaited hair, monogram, and engraved *Carrington, July* 16, 1793. *Oval: Height,* 2¼ *inches*

80-

Companion to the following
Collection of G. B. Hogan, a descendant of the sitter
From Clapp & Graham Co., Inc., New York, 1934
Exhibited at the New York Historical Society, New York, 1934

[See illustration]

[842] [841] [845]

CENTRE: NUMBER 840 AT TOP: NUMBERS 843 AND 844

844. George Carrington *Thomas Gibson, American: d.* 1811
Bust-length portrait to half left of a young man with powdered hair wearing a blue coat with knotted white cravat. Sky background. Signed, and dated 1796. Locket frame. *Oval: Height,* 2⅜ *inches*

George Carrington was related to George S. Boughton, who lived near Boston; president of the Sandwich Glass Company of Boston; married Minerva Curtis.

Companion to the preceding
100- Collection of G. B. Hogan, a descendant of the sitter
From Clapp & Graham Co., Inc., New York, 1934
Exhibited at the New York Historical Society, New York, 1934
[See illustration]

845. Elizabeth Thompson (Mrs Clifton Roades)
Thos. S. Officer, American: 1820-1860
Waist-length portrait, facing the observer, of a woman in black gown with white fichu, her face framed by a frilled white cap and black bows. Light background. Signed, and dated 1832. Locket frame, the reverse with lock of hair. *Oval: Height,* 2⅞ *inches*
100-

Elizabeth Thompson married Clifton Roades of Kentucky. She was married secondly to Samuel Slaughter, who was the second Governor of Kentucky (whose portrait now hangs in the Historical Society in Frankfort, Ky.). The Roades family came originally from Virginia, being among the first settlers of Kentucky with Daniel Boone.

Collection of Clifton Roades
Collection of Colonel William Roades and Sarah Waller Birch (niece of Mary Todd Lincoln)
Collection of Waller Roades
From Ginsburg & Levy, Inc., New York, 1937
[See illustration]

846. William Lyman of Northampton, Mass.
Attributed to Benjamin Trott, American: 1770-1839
Waist-length figure, to half right, of a man with powdered hair, wearing brown double-breasted coat and white jabot. Blue background. Framed. *Oval: Height,* 2½ *inches*
10-

William Lyman (1753-1811), legislator, was born in Northampton, Mass.; in 1789, a member of the Massachusetts senate; elected to Congress, serving 1793-97. In 1805 he was appointed Consul at London, and held the post until his death.

From Arthur P. Howard, New York, 1938
Exhibition of Early American Miniatures, Ehrich Galleries, New York, 1930

Illustration of numbers 844 *and* 845, *on preceding page*

847. A Member of the Bennett Family of Charleston, S. C.
Henry Brintnell Bounetheau, American: 1797-1877
A young man with dark hair and chin beard, seen at waist length to half right, in dark gray coat and waistcoat. Framed in leather case.
Height, 3⅛ inches
Collection of Murray Bennett, New York
From Clapp & Graham Co., Inc., New York, 1938
30- An Exhibition of Miniatures Owned in South Carolina . . ., Gibbes Memorial Art Gallery, Charleston, S. C., 1936, No. 28

848. Portrait of a Lady *James P. Smith, American:* 1803-1888
Waist-length figure of a dark-haired young woman in black decolleté gown, her head turned to glance to the right. Inscribed on the back: 105- *Painted by Jas. P. Smith, May* 1834. Locket frame.
Oval: Height, 2⅜ inches
From Arthur P. Howard, New York
Exhibited at the Metropolitan Museum of Art, New York, 1927

849. Jules Elisha Norton *William M. S. Doyle, American:* 1769-1828
Bust portrait to half right of a young man looking at the observer, 25- wearing black coat with white stock and pleated jabot, with gold pin. Signed. Locket frame. *Oval: Height, 2¾ inches*
From Clapp & Graham Co., Inc., New York, 1936
Exhibited at the New York Historical Society, New York

850. PIERRE GUILLAUME DE PEYSTER II

American School, Late XVIII Century

Head and shoulders portrait of a young man with powdered hair, the head turned half right, wearing black coat and high white muslin stock with neckcloth. Locket frame. *Oval: Height, 2¾ inches*

Pierre Guillaume de Peyster II (b.1746) was the son of Pierre Guillaume and Catherine Schuyler de Peyster, the latter being the daughter of Col. Peter Schuyler. He was active in the Revolution; married Berthwick Hall, by whom he had children, Catherine Adriana and Pierre Guillaume III. *Vide* also Albert Wells, *American Family Antiquity,* New York, 1881, p. 45.

45-

Collection of Herbert Lawton, New York, 1937
Exhibited at the Metropolitan Museum of Art, New York
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleston Museum, Charleston, S. C.

851. MR STEVENSON OF CHARLESTON, N. H.

Joseph Wood, American: 1778-1852

30-

Bust portrait to half right of a young man with light brown hair and sideburns, wearing a black coat and high white stock. Tan background. Locket frame. *Oval: Height, 2⅝ inches*

Note: This miniature has also been attributed to William Dunlap. The frame is engraved on the back, *Born* 1785, *Charleston, N. H.*

Collection of Mary H. Sully, Brooklyn, N. Y., 1933
Exhibited at the New York Historical Society, New York, 1934

852. DAVID MURRAY HOFFMAN *N. Carlsen, Swedish: fl.* 1812

Bust-length figure, to half left, of a young man with light brown hair and sideburns, in blue coat with brass buttons, white stock, and jabot. Signed. Framed. *Oval: Height, 3 inches*

80-

Note: David Murray Hoffman (1791-1855), eminent jurist, eldest son of Martin Hoffman and Beulah Murray; m. Francis Amelia Bursall, 1817, m. secondly, Mary Murray Ogden, 1833. In 1839, was appointed Assistant Vice Chancellor. The above miniature was painted by the Swedish artist Carlsen when he visited the United States from Sweden in 1812; he also painted a portrait of Anthony Hoffman.

Collection of Katherine Hoffman
Collection of Anna K. Winter, New York, 1936

853. Mary Jane Eldridge

Charles Cromwell Ingham, N.A., American: fl. 1817-1863

Waist-length figure, to half left, of a young lady with brown hair dressed in curls with a pearl fillet, wearing a decolleté cerulean blue gown with black shawl. Background draped in crimson, a column at right. Framed. *Height,* 4½ *inches*

Mary Jane was the daughter of Captain Phineas Eldridge; see clipping pasted on back.

22 12 From the Ehrich Galleries, New York, 1930

Exhibition of Early American Miniatures, Ehrich Galleries, New York, 1930

Exhibited at the New York Historical Society, New York, 1934

854. Mrs Edward Trescot (Katherine Boquet)

Charles Fraser, American: 1782-1860

Portrayed at waist length to half right looking toward the observer, dressed in a white gown with high turned collar, blue shawl, and white cap. Inscribed on back *Charleston.* Framed in leather case.

Height, 3¾ *inches*

115 Companion to the following

From Edmund Bury, Philadelphia, 1933

Collection of Miss Adeline Colcock, McPhersonville, S. C.

Exhibited at the Hall of the South Carolina Society, Fraser Gallery, Charleston, 1857, No. 188

Exhibited at the New York Historical Society, New York, 1934

855. EDWARD TRESCOT *Charles Fraser, American:* 1782-1860

A white haired man in taupe-gray overcoat, and dark blue coat, showing a white stock, portrayed at almost waist length to half right. Inscribed on the back: *Painted by Charles Fraser, Charleston, June,* 1821. Framed in leather case. *Height,* 3¾ *inches*

Companion to the preceding

From Edmund Bury, Philadelphia, 1933

115 Collection of Miss Adeline Colcock, McPhersonville, S. C.

Exhibited at the Hall of the South Carolina Society, Fraser Gallery, Charleston, 1857, No. 187

Exhibited at the New York Historical Society, New York, 1934

856. THE CHILDREN OF COMMODORE DAVIS OF BOSTON

Ann Hall, N.A., American: 1792-1863

75 Group of four three-quarter-length figures of young children with high-waisted white muslin dresses, in a garden landscape. Framed.

Length, 4¼ *inches*

Collection of Herbert Lawton, New York, 1937

Exhibited at the Worcester Art Museum, Worcester, Mass.

Exhibited at the Charleston Museum, Charleston, S. C.

857. PORTRAIT OF A GENTLEMAN

William M. S. Doyle, American: 1796-1828

Bust-length portrait, to half right, of a dark-haired gentleman with sideburns, wearing black coat and high white stock with neckcloth. Signed, and dated 1814. Locket frame. *Oval: Height, 3 inches*

Collection of Herbert Lawton, New York, 1937

Exhibited at the Worcester Art Museum, Worcester, Mass.

Exhibited at the Charleston Museum, Charleston, S. C.

50-

858. WILLIAM KING *Benjamin Trott, American:* 1770-1839

A young man, at bust length to half right looking at the observer, in blue double-breasted coat with brass buttons, and white jabot. Sky background. Framed. *Oval: Height, 3¼ inches*

80-

William King (1768-1852), the son of Richard King of Scarborough, Maine, and a brother of Rufus King, the first Governor of Miami. He was also Commissioner of the Spanish Claims and Collector of the Port of Bath. Died in Bath, Me. The artist was formerly thought to be Jarvis.

Exhibited at the New York Historical Society, New York, 1935

859. MRS CLARK THEBAUX *Henry Inman, N.A., American:* 1810-1846

Waist-length portrait, looking to the observer, of a young bride in decolleté white gown; upon her dark brown curls, a white veil caught by a fillet of pink roses. Framed in folding case.

Oval: Height, 3 inches

10-

Collection of Herbert Lawton, New York, 1937

Exhibited at the Worcester Art Museum, Worcester, Mass.

Exhibited at the Charleston Museum, Charleston, S. C.

860. STEPHEN DANFORTH HASSAM *John S. Porter, American: fl.* 1825
Bust-length figure to the right, looking at the observer, of a dark-haired young man in purple coat with black collar, striped black waistcoat and black cravat. Framed, in leather case. *Height,* 2½ *inches*

Note: One of the artist's cards pasted in the case, bears the MS inscription: "Ivorytype of Stephen Danforth Hassam, born May 14, 1797, married Mary Hunt, Oct. 24, 1822, when 25."

40-

Collection of Mrs Elder, Philadelphia, a descendant of Chas. W. Peale
From the Ehrich Galleries, New York
From Clapp & Graham Co., Inc., New York, 1937
Exhibition of Early American Miniatures, Ehrich Galleries, New York, 1930
Described and illustrated in F. F. Sherman, *Unrecognized Early American Portrait Miniaturists and Miniatures,* Antiques Magazine, Vol. 23, January 1933, ill. p. 13

861. MR W. DUNLAP *Anson Dickinson, American:* 1780-1847
Bust portrait to half right, looking at the observer, in dark coat with high white stock, the face framed by black hair and sideburns. Framed. *Height,* 2⅝ *inches*

65-

Note: On the back is pasted the artist's card, with old MS inscription on the reverse which reads: "Painted by Dickinson of New York, 1819 Mr. W. Dunlap, a very particular friend of my Mothers, Mrs. Eliza Carter, formerly Mrs. Joseph Turner. She died this year, 11th of June, 1856 at Biloxi, Mississippi near N. Orleans."

From Arthur Sussel, Philadelphia, Pa., 1935

862. DONALD MACKENZIE *George Catlin, American:* 1796-1872
Bust portrait to half right looking at the observer in plum-colored coat and apricot vest and white stock. Sky background. Locket frame. *Oval: Height,* 2¾ *inches*

85-

Donald MacKenzie (1783-1851), called "King of the Northwest", was a fur trader and pioneer, and a close associate of John Jacob Astor. Washington Irving recorded some of his adventures. Catlin visited MacKenzie at Fort Union, a trading post of the American Fur Co., near the junction of the Missouri and Yellowstone rivers in 1832, at which time the above portrait was painted.

Purchased from a nephew of the artist, 1878
Collection of Dr. J. Lewis, New York
Collection of Charles Henry Hart, New York
Collection of Mrs. Mary H. Sully, Brooklyn, N. Y., 1935
Exhibited at the New York Historical Society, New York

863. Brown Parker *Nathaniel Rogers, American:* 1788-1844
Bust-length figure to half left of a young man with light brown hair brushed forward, wearing gray coat with white waistcoat and white stock. Locket frame. *Oval: Height, 2½ inches*
Collection of Isaac A. Parker, Burlington, N. J., nephew of the sitter
Collection of Mrs Elizabeth Hamilton Parker, his daughter
Collection Mrs Parke Blois, New York, her daughter-in-law
35- From Charles W. Lyon, Inc., New York, 1935
Exhibited at the New York Historical Society, New York

864. Mrs Joan Bartlett Titcomb of Newburyport, Mass.
Joseph Dunkerley, American: fl. 1784-7
Bust portrait to half right, with dark hair dressed in a pompadour and wearing decolleté cherry red gown. Signed with initial D. Locket frame.
25- *Oval: Height, 1⅜ inches*
Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleston Museum, Charleston, S. C.

865. Portrait, Believed To Be of Anna Claypoole Peale
Charles Willson Peale, American: 1791-1878
Bust portrait of a child glancing to half right, her face framed by light hair cut in bangs with curls at her neck. Gray blue background. Framed in folding case. *Oval: Height, 1¾ inches*
50-

Note: This is very probably a portrait of Anna Claypoole Peale, daughter of James Peale, and niece of the artist; she was later a miniature artist of great merit in her own right.

From Edmund Bury, Philadelphia, 1933
Exhibited at the New York Historical Society, New York, 1934

866. Mr Nicholl *John Wesley Jarvis, American:* 1780-1839
40- Portrayed at bust length to half left looking at the observer, wearing a taupe brown coat with pleated white jabot; sky background. Signed, and dated, 1809, *N.York*. Locket frame. *Oval: Height, 3 inches*

Note: The Jarvis signature may be apocryphal; the miniature is possibly the work of Edward G. Malbone (1777-1807).

Collection of William Beekman, a relation by marriage of the Nicholl family
Exhibited at the New York Historical Society, New York, 1934

867. GEORGE WASHINGTON: STIPPLE ENGRAVING
David Edwin, American: 1776-1841

Bust length portrait to half left, after Stuart. In locket frame engraved, *Joseph S. Lewis, Feb. 22, 1810,* and on the reverse, *Sons of Washington.* *Oval: Height,* 1⅛ *inches*

3 2 50

Note: Charles Henry Hart (see below) writes: The oval was used by the Sons of Washington for members' badges, set in a medallion of gold with the name of the member engraved at top, and, at bottom, the date, "Feb. 22, 1810." Five of these badges are known to me . . ."

From the Ehrich Galleries, New York, 1933
Exhibited at the New York Historical Society, New York, 1934
See Charles Henry Hart, *Catalogue of The Engraved Portraits of Washington,* Grolier Club, New York, 1904, p. 171, No. 369

868. ANDREW JACKSON *American School, circa* 1830

Portrait head looking to half left, in civilian dress. Signed illegibly. Gilded silver brooch frame. *Oval: Height,* ⅞ *inch*

7 50

From Edward H. Bonaventure, New York

869. PORTRAIT OF THE ARTIST *Mather Brown, American:* 1761-1831

Bust portrait to half right as a young man, wearing powdered tie-wig, scarlet coat, white waistcoat and jabot. Locket frame.
Oval: Height, 1¾ *inches*

20-

Mather Brown, born in Massachusetts, was the son of a noted clock-maker; studied in London under Benjamin West. He was appointed portrait painter to the Duke of York, and painted members of the Royal family. He is recorded as having painted miniatures in this country.

Collection of C. A. Hirshfelder, Jamaica, L. I., N. Y.
Exhibited at the New York Historical Society, New York

870. MR W. PEALE *James Peale, American:* 1749-1831

Bust portrait facing the observer of a middle-aged man with graying hair, wearing double-breasted dark brown coat and white stock; sky blue background. Locket frame with monogram.
Oval: Height, 2⅛ *inches*

70-

Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleston Museum, Charleston, S. C.

[See illustration]

Illustration of number 870, *facing page* 218

871. Portrait of a Member of the Bloodgood Family

Joseph Wood, American: 1778-1852

Bust portrait of a young man with black hair and sideburns, the body to half-right; wearing blue uniform with gold epaulettes. Locket frame. *Oval: Height,* 2¼ *inches*

From Edmund Bury, Philadelphia, Pa., 1933

Exhibited at the New York Historical Society, New York, 1934

[See illustration]

872. John Man Taylor *Charles Willson Peale, American:* 1741-1827

Portrayed as a young boy with dark hair cut in straight bangs, wearing green coat, pink waistcoat, and lawn and lace collar. Gold locket frame, in sharkskin case; the reverse with plaited locks of hair. Inside frame, on paper backing, is a preliminary pencil sketch of the subject.

Oval: Height, 1½ *inches*

From Edmund Bury, Philadelphia, Pa., 1933

Exhibited at the New York Historical Society, New York, 1934

[See illustration]

873. John Hancock *John Singleton Copley, American:* 1737-1815

Bust portrait to half right, wearing powdered tie-wig, and white stock and jabot showing beneath a rose-lake *piqué* coat. Framed as a brooch.

Oval: Height, 1⅜ *inches*

Painted about 1772

Collection of Roberta and Ada Clarke, Staten Island and Kingston, N. Y., direct descendants of the sitter

Exhibited at the New York Historical Society, New York

Described and illustrated in F. F. Sherman, *Recently Recovered Miniatures by John S. Copley,* Art in America, Vol. 23, December 1934, p. 37 and ill. opp. p. 34

[See illustration]

874. Ebenezer Hancock, Brother of John Hancock

John Singleton Copley, American: 1737-1815

Bust portrait of a young man glancing to the left, wearing powder blue coat with jabot, and powdered tie-wig. Brooch frame with monogram E.H. on the back. *Oval: Height,* 1⅜ *inches*

Collection of Roberta and Ada Clarke, Staten Island and Kingston, N. Y., direct descendants of the sitter

Described and illustrated in F. F. Sherman, *Recently Recovered Miniatures by John S. Copley,* Art in America, Vol. 23, December 1934, p. 37 and ill. opp. p. 34

[See illustration]

Illustration of numbers 871 *to* 874, *inclusive, facing page* 218

875. CAPTAIN THOMAS YORKE SPROGEL

James Peale, American: 1749-1831

Bust portrait to half left of a young man with powdered hair, wearing a gray coat with high turnover collar, pale yellow waistcoat and white jabot. Signed with initials, I.P., and dated 1791. Framed in leather case. *Oval: Height,* 1⅞ *inches*

170-

Thomas Yorke Sprogel became 1st lieut. in the infantry May 17, 1812; and captain, Oct. 1, 1813. He died Jan. 1, 1814. This miniature will be reproduced in Frederic F. Sherman's forthcoming work on James Peale, now in preparation.

From Edmund Bury, Philadelphia, Pa., 1932

Exhibited at the New York Historical Society, New York, 1934

Recorded and illustrated in F. F. Sherman, *Heretofore Unpublished Miniatures by James Peale,* Art in America, Vol. 24, October 1936, p. 163 and ill. opp. p. 162

[See illustration]

876. REV JOHN CLARKE, D.D. *William Lovett, American:* 1773-1801

75

Head and shoulders portrait slightly to the right and looking at the observer of a man in powdered tie-wig, black coat and waistcoat, and white stock. Sky background. Locket frame.

Oval: Height, 2⅛ *inches*

Collection of John L. Clarke, Cos Cob, Conn., a descendant of the sitter

From C. W. Lyon, Inc., New York, 1935

Exhibited at the New York Historical Society, New York, 1934

See William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States,* 1918, vol. III, plate opp. p. 324

See Frank W. Bailey, *Little Known Early American Portrait Painters,* Copley Gallery, Boston, No. 2, p. 11

[See illustration]

70-

877. WILLIAM WHITE, D.D., BISHOP OF PENNSYLVANIA: ENAMEL MINIATURE *William Birch, American:* 1755-1834

Head and shoulders portrait of an elderly ecclesiastic with long white hair, wearing white linen cassock with black stole. Brooch-locket frame.

Oval: Height, 1⅜ *inches*

See biography to No. 1074.

Collection of Herbert Lawton, New York, 1937

Exhibited at the Worcester Art Museum, Worcester, Mass.

Exhibited at the Charleston Museum, Charleston, S. C.

[NUMBERS 870 TO 876, INCLUSIVE]

878. WILLIAM WHITE, D.D., BISHOP OF PENNSYLVANIA
ENAMEL MINIATURE *William Birch, American:* 1755-1834
Head and shoulders portrait, wearing white linen cassock with black stole; in similar pose to the preceding. *Height, 7/8 inches*

See biography to No. 1074.

4 12 From Edmund Bury, Philadelphia, Pa., 1933
Exhibited at the New York Historical Society, New York, 1934
Record in additional MS. note to Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p.

879. CAROLINE DUGAN OF PHILADELPHIA
Hugh Bridport, American: 1794-*af.*1832
Head and shoulders portrait to half right, looking to the observer of a young woman with curled brown hair, dressed high upon her head. Sky background. Signed twice and inscribed, *Phila.* Locket frame. *Oval: Height, 2 1/2 inches*

60-

Collection of Frank W. Bayley, Boston
Collection of Mrs P. B. K. Daingerfield, New York, 1937
See Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, pl. opp. p. 74 and p. 18

880. MRS WILLIAM HUNTER
Nathaniel Rogers, N.A., American: 1788-1844
Half-length figure to half right of a young woman with curling brown hair dressed high, wearing a cream white gown with ruff collar and a yellow sash. Signed. Locket frame, in case. *Oval: Height, 3 inches*

100-

Mrs. Hunter was the wife of Capt. Wm. Hunter of the Flagship *Ohio,* midshipman, Jan. 1809; captain, Feb. 9, 1837; died March 5, 1849. From Complete Lists of Officers and Men of U. S. Navy, 1856.

Exhibited at the New York Historical Society, New York

881. GEORGE WASHINGTON
Charles Willson Peale(?), American: 1741-1827
At bust length to half left, wearing a powdered tie-wig, a deep brown coat and white jabot. Reddish brown background. Framed. *Oils on paper, oval: Height, 3 1/8 inches*

3-

Note: The above is a watercolor, painted over in oils, and mounted on copper. It is understood to have been owned by LaFayette, and to have been given in 1823 to a niece. The portrait has also been attributed to Rembrandt Peale.

Collection of Mrs. Elizabeth Bryant Johnston (author, see below), 1892

Collection of Miss Francis P. Johnston, her niece

Tenth Official (LaFayette) Loan Exhibition, Museum of French Art, French Institute in the U. S., New York, 1930, No. 140

LaFayette Centenary Exhibition, Rockefeller Center, New York, 1934

Exhibited at the New York Historical Society, New York

Described in Elizabeth Bryant Johnston, *Original Portraits of Washington, Including Statues, Monuments and Medals,* 1882, p. 18

Exposition du Centenaire de La Fayette, Musée de L'Orangerie, Paris, 1934, No. 60

882. PORTRAIT, SAID TO BE OF PATRICK HENRY

Philip A. Petticolas, American: 1760-1843

Bust portrait to half right in middle age, wearing powdered wig, rose-lake coat, and striped white waistcoat. Locket frame.

Oval: Height, 2⅞ *inches*

Collection of a descendant of Bishop White

Collection of A. E. Rueff of the Brooklyn Museum, Brooklyn, N. Y.

Collection of Mary H. Sully, Brooklyn, N. Y., 1934

Exhibited at the New York Historical Society, New York, 1934

883. CHARLES A. SHERMAN *Thomas Gimbrede, American:* 1781-1832

Bust portrait to half left of a young man with dark hair brushed forward, wearing black coat, high white stock and collar, and jabot. Taupe background. Framed. *Oval: Height,* 2½ *inches*

Note: On the back of the artist's card, framed on the reverse, is an old MS inscription stating that Charles A. Sherman was of Suffield, Conn., and New York City; born 1783, died 1844. As colonel in the war of 1812 he was in charge of the port of New Haven. He was a descendant of Roger Sherman, signer of the Declaration of Independence.

From Harry Stone, New York, 1936

Exhibition of Five Centuries of Miniature Painting, Brooklyn Museum, Brooklyn, N. Y., 1936, No. 188

Described and illustrated in F. F. Sherman *American Miniaturists of the Early Nineteenth Century,* Art in America, Vol. 24, April 1936, p. 78 and pl. 2

884. Clara B. Catlin, Wife of the Artist

George Catlin, American: 1796-1872

Bust-portrait of a young woman with dark curling hair falling to her shoulders, in a black gown with lace décolletage. Blue background. Inscribed on back. Framed in leather case. *Oval: Height,* 2⅛ *inches*

Note: An MS inscription in the back of the frame reads: "Clara B. Catlin, wife of George Catlin Died in Paris, France. Painted in oil on Ivory by Geo. Catlin." Donaldson (see below) describes the portrait: "A miniature . . . of his wife . . . done about 1830 is of the highest artistic excellence and of a beautiful woman."

25-

Collection of Francis P. Catlin, presented to him by his brother, the artist

Collection of Frank E. Catlin, his son

Collection of Eva L. Catlin, Sandpoint, Idaho

From Robert Abels, New York, 1936

Exhibited at the New York Historical Society, New York

Described in *The George Catlin Indian Gallery in the U. S. National Museum (Smithsonian Institution) with Memoir and Statistics* by Thomas Donaldson, Washington, Government Printing Office, 1887, p. 744

885. Portraits of a Lady and Gentleman: Two Miniatures

Richard M. Staigg, N.A., American: 1817-1881

25-

Waist-length figures to half right of a lady in black gown with transparent white collar, and a gentleman in black coat with black stock. Both signed, the former dated 1842. Framed together in folding case. *Height,* 3¼ *inches*

Exhibited at the New York Historical Society, New York

886. Two Portrait Miniatures

25-

Half-length portrait of a young woman in white peignoir and cap with wreath of pink roses, signed *Marra* F; and a young man to half right in blue coat with jabot. Locket frames. *Oval: Heights,* 2⅝ *inches*

887. Ralph Guild of Philadelphia, Pa.

Joseph Wood, American: 1778-1852

Bust length portrait to half left, with spirited head turned toward the observer; wearing blue coat with brass buttons and velvet collar, white waistcoat, and pleated jabot. Framed in leather case.

30-

Oval: Height, 2¾ *inches*

From Clapp & Graham Co., Inc., New York, 1938

888. FRANCIS SCOTT KEY *Robert Field, American: d.*1819

Bust portrait to half-right, as a young man with light brown hair, wearing double-breasted blue coat, white stock and jabot. Gold locket frame, the back with blue engine-turned border enclosing locks of hair in a fillet of pearls. Signed with initials R.F., and dated 1804. Locket frame, the reverse with locks of hair enclosed by a blue glass border.

Oval: Height, 2⅞ inches

240-

Francis Scott Key (1780-1843), celebrated author of *The Star-Spangled Banner,* patriot, statesman, lawyer, and poet. Fellow student of Roger Brooke Taney, later Chief Justice, who became his brother-in-law; married in 1802 Mary Tayloe Lloyd of Annapolis, Md., whose miniature by Field is well known through its numerous reproductions, set in a frame matching the above.

Collection of Richard Rush, Secretary of the Treasury under Adams
Collection of Benjamin Rush, Philadelphia, his son
From Clapp & Graham, Inc., New York, 1935

[See illustration]

889. DOLLY MADISON *Sarah Goodridge, American:* 1788-1853

Waist-length figure turned slightly to the right, wearing a black gown with white lace ruff collar and red shawl; about her head is a dotted white turban showing brown curls; cracked. Framed in leather case.

Height, 3 inches

From Arthur P. Howard, New York, 1937

125-

[See illustration]

890. JOHN PHILLIPS *Edward Greene Malbone, American:* 1777-1807

Bust-length portrait to half right of a young man with white powdered hair and sideburns, wearing blue coat with bindings of red, white cravat and scarlet ribbon. Sky background. Framed in leather case.

Oval: Height, 2⅞ inches

John Phillips (1770-1823), first Mayor of Boston, President of the Massachusetts Senate, and Judge of Probate Court; the son of William Phillips, a prosperous merchant, and Margaret Wendell Phillips, the sister of Oliver Wendell. Was in the first class of Phillips Academy, Andover, founded in 1778 by his kinsman Judge Samuel Phillips, Jr. Married Sally Walley of Boston in 1794.

130-

Collection of the Rev. Joshua Huntington, pastor of Old South Church, Boston, intimate friend of the sitter
Collection of Daniel Huntington, P.N.A., his nephew
Exhibited at the New York Historical Society, New York, 1934
Retrospective Exhibition, Rhode Island Tercentenary, Art Association of Newport, 1936, No. 38

[See illustration]

Illustration of numbers 888 *to* 890, *inclusive, facing page* 224

891. GOVERNOR DE WITT CLINTON OF NEW YORK
George Catlin, American: 1796-1872

Bust-length portrait to half right in crimson robe with black collar and waistcoat and white stock. Framed in leather case.
Oval: Height, 2⅝ *inches*

Collection of Francis P. Catlin (presented to him by his brother, the artist)

Collection of Frank E. Catlin, his son

Collection of Eva L. Catlin

80- From Robert Abels, New York, 1936

Exhibited at the New York Historical Society, New York

[See illustration]

892. JOHN TYLER, TENTH PRESIDENT OF THE UNITED STATES
William Dunlap, N.A., American: 1766-1839

150- Waist-length figure as a young man with dark hair, wearing sapphire blue coat, white waistcoat and black tie; chair-back at right. Locket frame. *Oval: Height,* 2⅝ *inches*

Collection of Mrs. Elisabeth White McCarthy

From Edmund Bury, Philadelphia, Pa.

Exhibited at the New York Historical Society, New York, 1934

See Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, pl. opp. p. 10 and p. 40

[See illustration]

893. FRANCIS HOPKINSON *Robert Edge Pine(?), American:* 1730-1788

25- Half-length figure, the body in profile before a table with books, and holding a plume pen; wearing plum-colored coat. Gray green background. Signed. Framed. *Height,* 3 *inches*

Francis Hopkinson (1737-1791), a signer of the Declaration of Independence, was born in Philadelphia; a delegate to the Continental Congress; head of the Navy Department under the newly established government; treasurer of the Continental Loan Office; U. S. district judge for Pennsylvania from 1790 until his death. See Appleton, Vol. III, p. 260.

Collection of Mrs. Turnell, Germantown, Pa., a descendant of the sitter

[NUMBER 892]

CENTRE: NUMBERS 889-890-891

AT TOP: NUMBER 888

894. PORTRAIT OF A MAN *Joseph Wood, American:* 1778-1852
Bust portrait to half left of a young man with dark hair brushed forward, wearing a black coat and waistcoat with white high collar, stock and pleated jabot. Locket frame, the reverse with locks of hair.
Oval: Height, 3 inches

10s-

895. MARY OGDEN MURRAY *Alvan Clark, American:* 1804-1887
Half-length figure to half right of a young woman with smooth dark hair, wearing a dark bluish purple decolleté gown. With inscription on back naming sitter and artist. Framed in leather case (cover missing).
Height, 3⅜ inches

17 10

896. PORTRAIT OF THE ARTIST
William M. S. Doyle, American: 1796-1828
Head and shoulders portrait to half right, wearing dark blue coat and white stock. Signed and dated 1801. Gilded frame.
Oval: Height, 2½ inches

50-

Note: William M. S. Doyle was born in Boston, Mass., and in 1805 was listed in the Boston Directory as a miniature painter; proprietor of the Columbian Museum in Boston; died 1828.

Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleston Museum, Charleston, S. C.

897. M. S. THOMPSON OF ISLIP, LONG ISLAND
Thomas Sully, American: 1783-1872
Head and shoulders portrait of a young man with dark curling hair, wearing a black stock, the coat sketched in sepia. Signed with initials TS. Framed in folding case.
Watercolor, oval: Height, 2⅞ inches

20-

Note: With inscription on back: "M. S. Thompson, Islip, L. I., 1811."

From the Ehrich Galleries, New York, 1930
Exhibition of Early American Miniatures, Ehrich Galleries, New York, 1930
Exhibited at the New York Historical Society, New York

898. ABIGAIL SMITH, DAUGHTER OF JOHN QUINCY ADAMS

Samuel Lovett Waldo, A.N.A., American: 1783-1861

Three-quarter length figure seated beside a table, resting her left elbow on a green volume; dressed in black, with a figured belt-purse; painted oval. Signed. *On board: Height, 5½ inches*

Companion to the following

Purchased from descendants of the family in Brooklyn, N. Y.

25 - From Clapp & Graham Co., Inc., New York, 1938

899. ELIZABETH QUINCY SMITH

Samuel Lovett Waldo, A.N.A., American: 1783-1861

Three-quarter length figure of a child in striped and flowered gray blue frock, standing beside a harpsichord fingering the keys; a crimson sofa at the right. Painted oval. Signed.

25 - *On board: Height, 5⅛ inches*

Elizabeth Quincy Smith was the daughter of Abigail Adams Smith, and granddaughter of John Quincy Adams.

Companion to the preceding

Purchased from descendants of the family in Brooklyn, N. Y.

From Clapp & Graham Co., Inc., New York, 1938

900. GENERAL WINFIELD SCOTT HANCOCK

Ferdinand Thomas Boyle, A.N.A., American: 1820-1906

Half-length figure within a painted oval before a crimson sofa and green background; in black coat and black stock; glancing to half right. Signed. Framed. *Height 5½ inches*

60 -

Winfield Scott Hancock (1824-1886), of Civil War fame, was born in Montgomery Co., Pa.; commanded on the left centre in the Battle of Gettysburg, the main point assailed by the Confederates. See Junkin and Norton, *Life of Gen. W. S. Hancock,* 1880.

Exhibited at the New York Historical Society, New York

901. PORTRAIT SAID TO BE OF JUDGE BROCKHOLST LIVINGSTON
American School, Early XIX Century

Profile bust-length portrait facing left, of a man in blue coat, striped cream-white waistcoat, and high stock. Blue background. Framed.
Watercolor, oval: Height, 2¾ inches

Henry Brockholst Livingston (1757-1823), lawyer, born in New York City; aide to Gen. Philip Schuyler in the Revolution, with Benedict Arnold at the surrender of Burgoyne. In 1807 succeeded Wm. Patterson as Associate Justice of the U. S. Supreme Court; 2d vice-president of the N. Y. Historical Society; one of the first corporators of the public school system of N. Y.

Collection of the Richard Ten Broeck family
Collection of Mrs. Brandreth, Elizabeth, N. J., a relation by marriage
Exhibited at the New York Historical Society, New York

902. DR AND MRS JASON DAVID BATTLES: TWO MINIATURES
Moses B. Russel, American: fl. 1834-1854

Bust portraits, slightly to the right, of a man in black coat and black stock, and a lady with dark hair dressed with a shell comb and wearing a dark gown with wide white guimpe. Both signed, the latter dated 1834. Locket frames. *Oval: Height, 2⅝ inches*

Dr. Jason David Battles (1800-1889), captain of the 'Ancients', 1830. Married prior to 1830 Catherine Johnson of Boston. She died in Griggsville, Ill., May 30, 1872.

Purchased from the granddaughter of the sitters
From the Gateway Antique Shop, Buffalo, N. Y., 1938
Exhibited at the New York Historical Society, New York

903. DANIEL WEBSTER, JR *Sarah Goodridge, American:* 1788-1853

A fair-haired child seated at full length before a blue drapery and a balustrade; he wears a plaid frock and holds in his right hand a light gray hat. Framed. *Height, 4 inches*

Note: Daniel Webster, Jr., was a son of Daniel Fletcher Webster, and a grandson of the great statesman. An old MS inscription attached to the back reads: "Daniel Webster, aged two years. Painted at Washington May 1842 By Sarah Goodrich(*sic*)." Daniel Webster mentions a miniature by Miss Goodridge in his correspondence with his son.

Painted in 1820
From Goodspeed's Book Shop, Inc., Boston, Mass., 1934
Exhibited at the New York Historical Society, New York, 1934

904. GEORGE WASHINGTON: PAINTING ON MARBLE

Archibald Robertson, American: 1765-1835

Three-quarter-length figure in black, with white cuffs and stock, standing between a crimson and a green chair, resting the right hand on the latter. Gray-green background. Framed. *Height,* 6¼ *inches*

Note: An inscription on back of marble reads: "From the Estate of Williamson Chancellor of State of New Jersey of Elizabeth, N. J. Painted from life by Archibald Robertson."

Collection of William Lanier Washington, New York, 1920
Exhibited at the Grolier Club, New York, 1931
Exhibited at the New York Historical Society, New York, 1934
3/- Described in Harry B. Wehle, *American Miniatures,* 1927, p. 30
See Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 135, No. 1

905. PORTRAIT SAID TO BE OF NATHANIEL WEST

Thomas Hazelhurst, British: fl. 1760-1818

Bust portrait to half left of a young man in a blue coat with high collar and white stock. Signed with initials T.H. Locket frame, with silhouette on verso. *Oval: Height,* 1⅝ *inches*

30-

Note: Capt. Nathaniel West (1756-1851) was born in Salem, Mass.; commander of a West Indian captured by the British, 1775; escaped and became a privateer; owner of the *Minerva,* the first Salem vessel to circumnavigate the globe, 1800; proprietor of a fleet of merchant vessels trading with the Orient. See also Ralph D. Paine, *The Ships and Sailors of Old Salem,* p. 181.

Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleston Museum, Charleston, S. C.

2/- 906. GEORGE WASHINGTON AND MARTHA WASHINGTON
TWO MINIATURES *Manner of John Trumbull*

Bust portraits, the General in uniform with buff facings and *bicorne,* glancing to half left; Martha Washington, in blue gown with yellow fichu and ruffled white collar. Both signed with initials, J. T. Framed. *Oval: Height,* 2¾ *inches*

907. JAMES MADISON *Henry Inman, N.A., American:* 1801-1846
Bust portrait of the patriot looking slightly to the right, wearing a powdered tie-wig, dark brown coat, buff waistcoat, turned white collar and jabot. Tan background.
On copper: Height, 4 inches; width, 3¾ inches

A MS. inscription pasted on the back reads: "This little painting of Mr. James Madison was the first portrait of Mr. Madison painted by Henry Inman for Joseph Coleman Fairfax, Esq. I was present while the painter Henry Inman finished it to Mr. Fairfax's entire satisfaction. George Inman."

20-

Collection of Joseph Coleman Fairfax, Esq.
From Kennedy & Co., New York, 1936

908. ISAAC GOUVERNEUR OGDEN II, OF NEW YORK
American School, Early XIX Century
Bust portrait to half right of a gentleman with sparse brown hair, wearing black coat and white stock with scarlet neckcloth. Framed.
Oval: Height, 2¾ inches

20-

Note: Isaac Gouverneur Ogden (b. 1779) was the son of Lewis Ogden (1735-1798) and of Margaret Gouverneur, the eldest daughter of Samuel and Experience Johnson Gouverneur. He married in 1800 Sarah Dayton. This portrait has been attributed to Walter Robertson.

Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleston Museum, Charleston, S. C.

909. PORTRAIT OF A GENTLEMAN *American School, circa* 1810
Bust portrait to half left of a young man in bluish gray coat, striped white waistcoat and white stock. Shaded gray background. Framed.
Oval: Height, 2¼ inches

12½

910. JAMES MADISON *Manner of Rembrandt Peale, N.A.*
Bust portrait glancing to half right, wearing a powdered tie-wig, black coat, apricot waistcoat, small white turnover collar and stock. Sky blue drapery in background. Signed on back. Framed. *Height, 2⅜ inches*

15-

Note: "James Madison, Presented 1852, R.P." was inscribed on a piece of paper found on back of frame. K. C. Maclise, in a letter dated 5th March, 1936 writes of the miniature: "The painting came from my mother's side of the family, the Wadsworths, in Rochester, N. Y. They were connected by marriage with the Madison family."—This letter will be given with the portrait.

Collection of K. D. Maclise, Norwalk, Conn., 1936

911. Two Portrait Miniatures *American School, Early XIX Century*
A young man at bust length to half right, in gray coat with white stock and jewel pin; and a woman in pink gown with white fichu and cap, seen in profile to the left. Framed in folding cases. [Lot.]
Oval: Heights, 2½ and 3 inches

20-

912. George Washington *C. Roberts, British: fl. 1793*
Half-length figure, the head turned to half left, in blue uniform with buff facings and white waistcoat; cracked. Signed. Framed.
Circular: Diameter, 3¼ inches

17 50

Note: C. Roberts is known to have painted in England; he was acquainted with Trumbull when the latter was abroad. The portrait has descended through the Roberts family of Nelson Co., Virginia.

Exhibited at the New York Historical Society, New York

913. Two Portrait Miniatures *American School, Early XIX Century*
Bust-length portraits of gentlemen, one to half left in blue coat and knotted white cravat, the other to half-right in double-breasted coat with white jabot. Locket frames, the reverse with locks of hair.
Oval: Heights, 3¼ and 2¾ inches

20-

914. James Stuart *American School, circa 1810*
Bust portrait slightly to the left of a man in dark blue uniform with gold epaulettes, scarlet vest, and black stock. Locket frame, the reverse with monogram. *Oval: Height, 2⅝ inches*

15-

James Stuart (1755-1845) came to America after a duel with Boswell's son in London. His writings as a traveller of this period, next to Prof. Silliman's, are the best extant.

Purchased from descendants of the sitter
Collection of Mrs. Archibald Campbell, Wytheville, Va.
Exhibited at the New York Historical Society, New York

915. Benjamin West *Manner of John Trumbull*
Portrait of a white-haired man at bust length facing the spectator, wearing black coat, olive green waistcoat, and white cravat. Brown background. Signed with initials, J. T. Framed.
Oval: Height, 2⅝ inches

12 50

916. Three Portrait Miniatures
After famous paintings of historical personages. One cracked. [Lot.]

17 50

917. Four Portrait Miniatures
After famous paintings, including portraits of Lady Howard, Mrs Middleton and Viscount Hood. [Lot.]

28-

918. Six Portrait Miniatures
After famous paintings, portrait of ladies including Mrs Hannah Moore, Duchess of Devonshire, Mrs Sheridan, Princess Amelia. [Lot.]

27½

919. Dr John Scudder of New York: Wax Miniature
Jean Christian Rauschner, American: fl. 1810
Bust-length *haut-relief* portrait in profile to the left, in powdered wig and brown coat with white waistcoat and jabot. Dark background. Marble frame. *Circular: Total diameter, 6¾ inches*

45-

Collection of Mr Bevan, Orange, N. J., a relation to the sitter by marriage
From Ginsberg & Levy, Inc., New York, 1938

920. Two Polychromed Wax Portrait Medallions of British Admirals
Profile portraits, one of John Jervis Earl of St. Vincent, Admiral of the British fleet, 1801; and Admiral Nelson; in color. Framed.
Heights, about 2¾ inches

15-

921. John Augustine Washington: Gold Stencil Portrait on Glass
American, XIX Century
Profile portrait to the left in a roundel, surrounded by husk festoons, and coat of arms; etched and gilded on black glass. After St. Memin. Framed. *Height, 6 inches*

27½

922. Collection of American Silhouettes
Comprising silhouette profile portraits of George and Martha Washington, after contemporary profiles drawn at Mt. Vernon; Benjamin Franklin, Andrew Jackson, George Washington; Alexander Hamilton. Together with a silhouette portrait of Willis Aldrich of Salem, Mass., by M. Chapman, signed and dated 1810. [Lot.]

80-

WATCHES, NECESSAIRES, AND OTHER BIBELOTS

923. Two Washington Mourning Items *Circa* 1800
Mourning locket in sepia wash, depicting a woman beside a monument with bust of Washington, from the collection of Wm. Lanier Washington; and black cameo profile of Washington set as a brooch, the back engraved, *Mrs. Tobias Lear to the mother of Judge Lee from him to Dr. Cohen, Baltimore.* [Lot.]

3 ✓-

Note: On the reverse of the cameo brooch is said to be a lock of Washington's hair; engraved around the collar of the brooch *Hair of Washington.*

924. Drawing: Order of the Cincinnati
Attributed to Major L'Enfant, French: 1755-1825
Drawing in ink and watercolors for the badge of the Order of the Cincinnati. Framed with double glass panels. *Oval: Height,* 5½ *inches*

2 ✓-

Note: The original minutes of the founding of the Society of the Cincinnati records that the design for the badge was drawn by Major L'Enfant, the same distinguished French engineer noted for surveying and laying out the city of Washington.

Exhibited at the New York Historical Society, New York

925. Two Bonbonnières
Circular boxes, the tops with painted and varnished engravings of George Washington and the steam packet *Chancellor Livingston.*
Diameters, 3¼ *and* 3⅝ *inches*

20-

926. Fine Set of Silver Geometrical Instruments
Canivet, Paris, dated 1759
Containing fourteen instruments, one inscribed with maker's name and date. In leather box. *Length,* 9¼ *inches*

3 ✓-

Note: Camp set, said to have belonged to Washington.

927. Two Decorative Bonbonnières *French, XVIII Century*
One of tortoise shell inlaid with gold; the other of striped agate. [Lot.] *Diameters,* 3⅛ *and* 2¾ *inches*

20-

Note: With the agate box is an inscription stating that the box belonged to Marie Antoinette in 1791.

928. Louis XVI Enamel Etui
Containing pair of scissors and bodkin, in powder blue enamel case, inscribed *Uni à toi.* With leather case. *Length,* 5¼ *inches*

4 ✓ 15

929. Louis XVI Silver Lady's Watch with Enamel Miniature
Vaucher, Paris, circa 1780
Silver case, inset with a miniature portrait of a lady in rose. Glass cracked.

12 50

930. Louis XVI Nécessaire with Chased Gold Implements
French, XVIII Century
Containing needle-case, punch needle, scissors (imperfect), and thimble. In white bone case, inlaid with coroneted gold monogram.
Length, 4⅞ *inches*

50-

931. Set of Silver Geometrical Instruments
Bernier, Paris; XVIII Century
Containing compasses, dividers, protractor, ruler, and other implements. Inscribed with maker's name. In case.

10-

932. Louis XVI Nécessaire with Chased Gold Implements
French, XVIII Century
Comprising scissors, needle-case, thimble and complete embroidery set; eight pieces. In bone case. *Length,* 5 *inches*

110-

933. Three Watches
All with Swiss movements. Two in gunmetal cases; the other in gold case with glass back, by Alvin Bourguin, Chaux de Fonds. [Lot.]

15-

934. Brass Table Clock *Nuremberg, Early XVII Century*
Hexagonal form; the feet restored. Striking movement of later date by Cabriel, London. In case. *Diameter,* 4½ *inches*

60-

JAPANESE INRO, TOBACCO POUCHES AND LACQUER BOXES

935. Three Japanese Tabako-ire *XVII-XVIII Century*
Tobacco pouches, one in gilded and embossed leather, the other two in embroideries; two with decorative metal appliques, the third with a group of masks in carved ivory, and with a fine ivory *netsuke* depicting the seated figure of a mask-maker, and an *ojime* formed of *adossés* masks.

15-

936. THREE JAPANESE BLACK AND GOLD LACQUER INRO
XVIII-XIX Century

One embossed with peony blossoms and leafage in gold lacquer, lead and mother of pearl, with ivory grotesque *netsuke;* another with a procession of boats, with carved boxwood *netsuke* of a child holding a mask; the third with a design of scrolled drapery lappets and fine tassels.

937. FOUR JAPANESE DECORATED INRO WITH IVORY NETSUKE
XVII-XVIII Century

Gold lacquer *inro* embossed with two figures of actors, with mask *netsuke;* another decorated with a pavilion and a sage contemplating a horse, with hare and melon *netsuke;* black and gold lacquer *inro* embossed with amber *kirin* and with demon *netsuke;* and a bamboo *inro* with *netsuke* of a child riding a hobby horse.

938. THREE JAPANESE LEATHER TABAKO-IRE WITH GOLD APPLIQUES
XVII-XVIII Century

Plain tobacco pouches with finely wrought gold appliques; one depicting three actors dressed as warriors, a second, three jovial men dancing, the third, a man riding on a dragon.

939. SIX JAPANESE SMALL DECORATED LACQUER BOXES
Gold lacquer box, with flying cranes; fine early spice box decorated with a chrysanthemum garden in a *nashiji* ground; fan-shaped box; rose red and gold shell box; circular landscape box with carved ivory *netsuke;* and cinnabar lacquer box carved with foliations. [Lot.]

940. JAPANESE DECORATED BLACK AND GOLD LACQUER WRITER'S BOX
XVIII Century

Decorated in gold and relief in lead and mother of pearl with figure of a priest riding on a mule amid blossoms. Fitted interior with ink pad, etc.
Length, 9 inches

ENGLISH, DUTCH AND AMERICAN FURNITURE AND DECORATIONS

941. GEORGE III DERBYSHIRE SPAR URN *English, XVIII Century*
Small ovoid covered vase, on square black marble foot.
Height, 8½ inches

942. BOHEMIAN ENGRAVED AMBER GLASS GARNITURE *XIX Century*

17.50 Comprising two sweetmeat jars and covers, four covered goblets, and two beakers. Assembled lot. *Heights, 5½ to 8 inches*

943. SET OF THREE FAMILLE ROSE TEMPLE JARS WITH COVERS *Tao Kuang*

25. Baluster-form *potiche* with hat cover, enameled with *fêng huang* birds and pink peonies amid rockery, in a green ground. Have stands. *Height, 16½ inches*

944. ELMROOT GAME BOX WITH BONE MARQUETRY

12.50 Fitted oblong box, the interior and exterior with elaborate arabesque inlays. *Length, 19½ inches*

945. PAIR SANDWICH OPAQUE WHITE AND ROSE GLASS TABLE LAMPS *XIX Century*

80. Baluster shaped milk white vase, reserved in rose with formalized grape vines; oil burning lamp retaining its original pink opaline shade. One shade imperfect. *Height, 26 inches*

[See illustration]

[NUMBER 945]

946. DECORATED LACQUER TRAY *English, circa* 1830
Papier-mâché, lacquered black and decorated with huge golden blossoms picked out in red. *Length,* 30½ *inches*

947. DECORATED TOLE TRAY *English, circa* 1830
Japanned black; skilfully painted with an equestrian scene from *Ivanhoe.* *Length,* 29½ *inches*

948. SHERATON INLAID MAHOGANY CELLARETTE WITH FOUR DUTCH GLASS BOTTLES
Quadrangular with domed hinged top, opening to fitted interior with four old Dutch quadrangular glass spirit bottles; inlaid square tapering legs. *Height,* 25 *inches*

949. CAST IRON STOVE *J. H. Shear, Albany, N. Y., circa* 1850
Elaborately cast with rococo floral ornament.
Height, 22 *inches; length,* 25 *inches*

950. COLONIAL BRASS HEARTH GARNITURE
Comprising a U-shaped latticed fire guard, and pair of fine old egg-top andirons, one repaired. [Lot.]
Height of andirons, 20 *inches; length of guard,* 40 *inches*

951. CAST IRON AND BRASS GRATE *American, circa* 1800
With gadrooned frieze cast with vines, and vine-wreathed half-round Ionic pilasters; brass globe finials.
Height, 27½ *inches; length,* 33½ *inches*

952. U. S. MILITARY SABER *American, XIX Century*
Grooved and curved steel blade engraved with stars and oak leaves; in steel scabbard. Probably made by Thomas Bailey, of Verplank Point, Hudson River. *Length,* 36½ *inches*

953. SMALL CHIPPENDALE MAHOGANY HANGING CABINET
English, XVIII Century
Interior with shelves enclosed by a glazed door. Reconstructed.
Height, 19¾ *inches; width,* 14 *inches*

[NUMBER 955] [NUMBER 954]

WEDGWOOD BASALT VASE: NUMBER 225

954. HEPPLEWHITE CARVED MAHOGANY CANDLESTAND

English, XVIII Century

50 — Oval top supported on slender gadrooned and turned pillar and scrolled cabriole tripod carved with shells and flowers; some repairs.

Height, 25¼ *inches; width,* 18 *inches*

[See illustration]

955. ADAM CARVED MAHOGANY ARMCHAIR *English, XVIII Century*
Oval back, shaped seat, gently voluted arms and straight supports. The frame carved with fluting and gadroon ornament; back and seat covered in flowered white fabric.

[See illustration]

/30-

956. CAST IRON STOVE *American, circa* 1820
Frieze cast with anthemia, on four rosetted S-scrolled supports; quadrangular urn terminal. *Height,* 43 *inches; width,* 26 *inches*

25-

957. INLAID MAHOGANY AND SATINWOOD OCCASIONAL TABLE
Colonial Sheraton Style
Shaped square top with drawer; on daintily reeded and turned tapered legs. *Height,* 27½ *inches; width,* 18½ *inches*

25-

958. SHERATON TURNED MAHOGANY CANTERBURY
English, Early XIX Century
Four compartments with base drawer, and ring-and-baluster turned corner posts; shod and castered. *Height,* 22 *inches; width,* 20 *inches*

30-

959. PAIR CHIPPENDALE CARVED AND GILDED WALL ETAGÈRE MIRRORS
Narrow rococo-scrolled cartouche-form mirror, carved with a fledgling bird and supporting three shelves for *bric-à-brac.* *Height,* 30 *inches*

20-

960. HEPPLEWHITE CARVED MAHOGANY ARMCHAIR
Oval back, shaped seat, and arms covered in pale blue velours; molded and fluted frame carved with beading and husk ornament.

60-

[NUMBER 961]

BACCARAT CANDLE LAMPS: NUMBER 620

961. SHERATON INLAID MAHOGANY CARD TABLE *New Jersey,* 1800-10
Hinged and folding top on four slender reeded and turned legs; the frieze decorated with panels of bird's-eye maple.
Height, 30 inches; length open, 36 inches

80-

[See illustration]

962. Small Gilded Wall Mirror *English(?), XVIII Century*
With outer border of spiraled ribbon motive, the inner with gesso husks. *Height, 23½ inches; width, 18 inches*
10 - Exhibited at the Brooklyn Museum, Brooklyn, N. Y.

963. Nest of Three Mahogany Marquetry Tea Tables
Sheraton Style
Three tables finely inlaid with a square marquetry panel of flowers, and crossbanded in tulipwood; on slender turned supports.
100- *Height, 25 inches; width, 16½ inches*

964. Maple Windsor Writing Chair *Colonial Style*
Commodious high-backed chair with broad writing arm and straddle legs.
30-

965. Pair Sycamore Candlestands *Sheraton Style*
With oval dish top, candle slide, and slender square tapering and flaring legs. *Height, 27 inches; width, 14 inches*
3-

966. Directoire Inlaid Satinwood Console Table *Dutch, circa 1800*
Demilune top bordered with crossbanding, and edged with striped veneer; narrow frieze with two small drawers edged with dicing, slender tapering square legs of ash.
5- *Height, 29 inches; length, 33 inches*

967. Pair Carved Mahogany Armchairs *Hepplewhite Style*
With openwork oval back; seat in green velours.
6-

968. Decorated Black and Gold Lacquer Sewing Table
Anglo-Chinese, circa 1820
Hinged oblong top opening to elaborately fitted interior, with sliding work bag; turned trestle supports with shell-carved claw feet. Elaborate decoration of Chinese landscapes with figures.
20- *Height, 30 inches; width, 25 inches*

969. Regency Mahogany Davenport Desk
English, Early XIX Century
Square pedestal cabinet equipped with a series of shallow drawers at one side, the top with a hinged and folding writing plaque lined with tooled leather. *Height, 36½ inches; width, 14½ inches*
120-

[NUMBER 970]

970. PAIR QUEEN ANNE CARVED WALNUT SIDE CHAIRS

English, Early XVIII Century

Open back with fiddle-scrolled uprights and spooned beaker splat; slip seat in celadon velours; plain cabriole legs with club feet.

240-

[See illustration]

971. MAHOGANY MARQUETRY DRESSING TABLE WITH RISING SHELVES

Dutch, XVIII Century

30-

Oblong hinged top opening to form an upright shelf, and disclosing two slides inlaid with decanters, glasses, and cups, opening to wells, a single drawer below; slightly cabriole legs. Profusely inlaid with floral marquetry. A highly interesting piece.

Height, 29 inches; length, 32 inches

972. CARVED AND GILDED WALL MIRROR *English, XVIII Century*
Upright, with border of rococo scrollings and carved foliage pierced with small embrasures. *Height,* 33 *inches; width,* 26½ *inches*
Exhibited at the Brooklyn Museum, Brooklyn, N. Y.

973. QUEEN ANNE INLAID WALNUT SERPENTINE-FRONT DRESSING BUREAU *Dutch, Early XVIII Century*
Recessed upper section with three small drawers, the serpentine body with four long drawers veneered with figured walnut and banded, and having oval brasses; chamfered pilasters.
Height, 35 *inches; width,* 32 *inches*

974. PAIR SMALL MAHOGANY AND HAREWOOD MARQUETRY CABINETS *Hepplewhite Style*
With open book shelves surmounted by cabinet with double doors, paneled in harewood and inlaid with ornamental foliations. On detachable mahogany bracket base. *Height,* 51 *inches; width,* 20 *inches*

975. QUAINT NAPOLEONIC CARVED OAK TALLCASE CLOCK *Robt. Berry, Hitchin, circa* 1800
Square hood with wreath cresting, and lunette-carved circle surrounding glass panel, on case carved in low relief with figure of Napoleon, the base with stop-fluted pilasters enclosing a carved urn. Brass dial with maker's name. Case probably of Dutch workmanship.
Height, 6 *feet* 10 *inches; width,* 14½ *inches*

976. SHERATON INLAID SATINWOOD SOFA TABLE
Oblong banded top with two rounded drop leaves, two drawers; on curule X-form supports; castered.
Height, 30 *inches; length open,* 57½ *inches*

977. CHIPPENDALE INLAID MAHOGANY AND OAK DRESSING TABLE *Dutch, XVIII Century*
Oblong top banded in mahogany, the narrow frieze and valanced apron with three drawers similarly banded and with lion-head brasses; square legs, castered. *Height,* 28½ *inches; length,* 35 *inches*

978. SET OF TEN SHERATON MAHOGANY MARQUETRY SIDE CHAIRS
Dutch, circa 1800

Open shield back, with flat crowning rail and pierced splat, all inlaid with trails of garrya husks; seats variously covered, on square tapering legs inlaid with husk pendants.

150-

979. CHINESE SILK AND GOLD KO'SSU TAPESTRY FOUR-FOLD SCREEN
Ch'ien-lung

140- Tall narrow folds woven in many colors outlined with gold upon a carbon blue ground, with groups of Immortals, flower maidens and sages boating, fishing, and conversing in flowering summer landscapes; ebonized frame of modern date.

Height, 7 *feet* 2 *inches; width,* 6 *feet* 8 *inches*

[See illustration]

980. INLAID SATINWOOD CONSOLE TABLE *Sheraton Style*

4- Large half-round console inlaid with sectors of satinwood, centring a half-patera, in light and dark woods, the edges vertically striped; plain banded frieze, square tapering legs. *Height,* 37 *inches; length,* 6 *feet*

981. INLAID SATINWOOD CONSOLE TABLE *Sheraton Style*

Companion to the preceding.

4-

982. PAIR THUYAWOOD MARQUETERIE CORNER CABINETS
Dutch, XIX Century

50- Chamfered trilateral top, front with single drawer above double cupboards, the top, cupboards, and returns inlaid with festooned urns upon *bois vert;* short square tapering legs.

Height, 36½ *inches; width,* 35½ *inches*

[NUMBER 979]

TAPESTRIES

983. IMPORTANT BRUSSELS SILK-WOVEN TAPESTRY, AFTER DAVID TENIERS THE YOUNGER — *P. and F. Van der Borcht, circa* 1720

LA KERMESSE. The scene depicts a lively festival outside a peakroofed country inn with a red banner flying at an upper window; at the right is a tall tree and at the left a vista of rising wooded country with houses and a harbor with fishing boats. In the centre foreground a large party of boors in gaily colored costumes are gathered around tables feasting, drinking and lovemaking, to the music of a hurdy-gurdy player, watched by four children. At the left a rustic couple is dancing to the tune of a bagpiper perched on a barrel, while in the extreme left foreground a drunken boor and his sweetheart have come to rest beside a well, near which are piled jugs, bottles, and pans. Behind them a group of peasants is helping a drunkard through a gate.

2100-

Particolored border in Venetian red and tan with a frame design of scrolling acanthus leaves and grapevines. Brussels mark BB and shield in lower selvage. Very finely woven in choice wools lavishly enriched with silk. *Height,* 11 *feet* 9 *inches; length,* 18 *feet*

Note: This superb tapestry contains the complete version with border, rarely found, of one of the most famous of the Teniers subjects; it is given by H. C. Marillier, *vide infra* p. 46, to the *atelier* of Pierre and François Van der Borcht, the sons of Jacques Van der Borcht, who himself was responsible for cartoon work in conjunction with the younger Teniers. Pierre was active from 1712 to 1763, and François from 1720 to 1765, and their productions include some of the most famous series of the period. Another example of the present complete subject is in the Imperial collection at Vienna, No. LI; a second in the collection of the Dowager Countess of Bradford at Castle Bromwich; and another in the collection of Walter Burns, Esq., North Mimms Park.

See H. C. Marillier, *Handbook to the Teniers Tapestries,* 1932, pp. 46-48, and illustration, pl. 6

[See illustration]

984. FLEMISH TAPESTRY — *XVII Century*

SCENE FROM THE PUNIC WARS. In the right foreground the Roman leader in golden corselet and crimson cloak with plumed helmet stands before his tent beneath the trees surrounded by soldiers; before him a troop of cavalry with spears and a bucina player goes downhill into battle. In the middle distance a view of a tent encampment, and beyond an Oriental fortress with palms and turbaned figures. Woven in lively colors with highlights of silk.

4250-

Height, 8 *feet* 4 *inches; length,* 13 *feet* 6 *inches*

[NUMBER 983]

ENGLISH AND AMERICAN FURNITURE

[CONCLUDED]

985. SHERATON INLAID SATINWOOD SEWING TABLE
English, Late XVIII Century
Hinged oval top veneered in sectors and opening to a workbag in Louis XV yellow silk brocade; slender square tapering legs with undershelf. *Height, 28 inches; width, 17 inches*

40-

986. TWO CARVED MAHOGANY MUSIC RESTS *Georgian Style*
One with carved cabriole tripod and steel shaft in the Chippendale style; the other with turned shaft and tripod base. Together with a child's toy bureau. *Heights, 43 inches and 5 feet 2 inches*

15-

987. VICTORIAN TULIPWOOD AND HAREWOOD MARQUETRY TEA TABLE
With three oval shelves inlaid with marquetry cartouches with a bird, flowers and butterfly; top galleried, and with carrying handle.
Height, 35 inches; width, 14 inches

30-

988. CHINESE SILK AND GOLD KO'SSU TAPESTRY SCREEN *Ch'ien-lung*
Four-fold screen consisting of beautiful panels of tapestry with gold ground, woven in pastel silks with numerous figures of officials and attendants, ladies and servants, in the gardens of summer pavilions; ebonized frame of modern date.
Height, 5 feet 9 inches; width, 5 feet 6 inches

120-

989. SHERATON MAHOGANY AND LEATHER DRUM TABLE WITH DESK FLAPS
Circular top covered in old brown leather inset with four rising hinged flaps for reading, around a central well, the frieze with numerous drawers; on bulbous supports and four flaring incurvate reeded legs, castered. Probably made by Sypher & Co., New York, *circa* 1870.
Height, 48 inches; diameter, 48 inches

[See illustration]

250-

[NUMBER 989]

SANDWICH GLASS LAMP: NUMBER 1147

990. SHERATON INLAID MAPLE PEMBROKE TABLE
Oblong top with two semi-oval drop leaves, inlaid with three plain ebonized oval medallions; single end drawer, square tapering legs.
Height, 29 inches; length open, 32½ inches

10-

991. PAIR LOUIS XVI INLAID MAHOGANY DEMILUNE COMMODES
Dutch or North German, XIX Century
Half-round top inset with *rouge antique* marble; plain frieze with single drawer, the convex cupboard and returns inlaid with broad mock flutings; inlaid square tapering legs. *Height, 34 inches; width, 24 inches*

55-

992. SHERATON INLAID MAHOGANY OVAL TILTING-TOP BREAKFAST TABLE
Large top in beautiful straight-grained blond mahogany with broad crossbanding of darker wood; on round pedestal and four quadrangular flaring legs, shod and castered.
Height, 30 inches; length, 6 feet 3 inches

120-

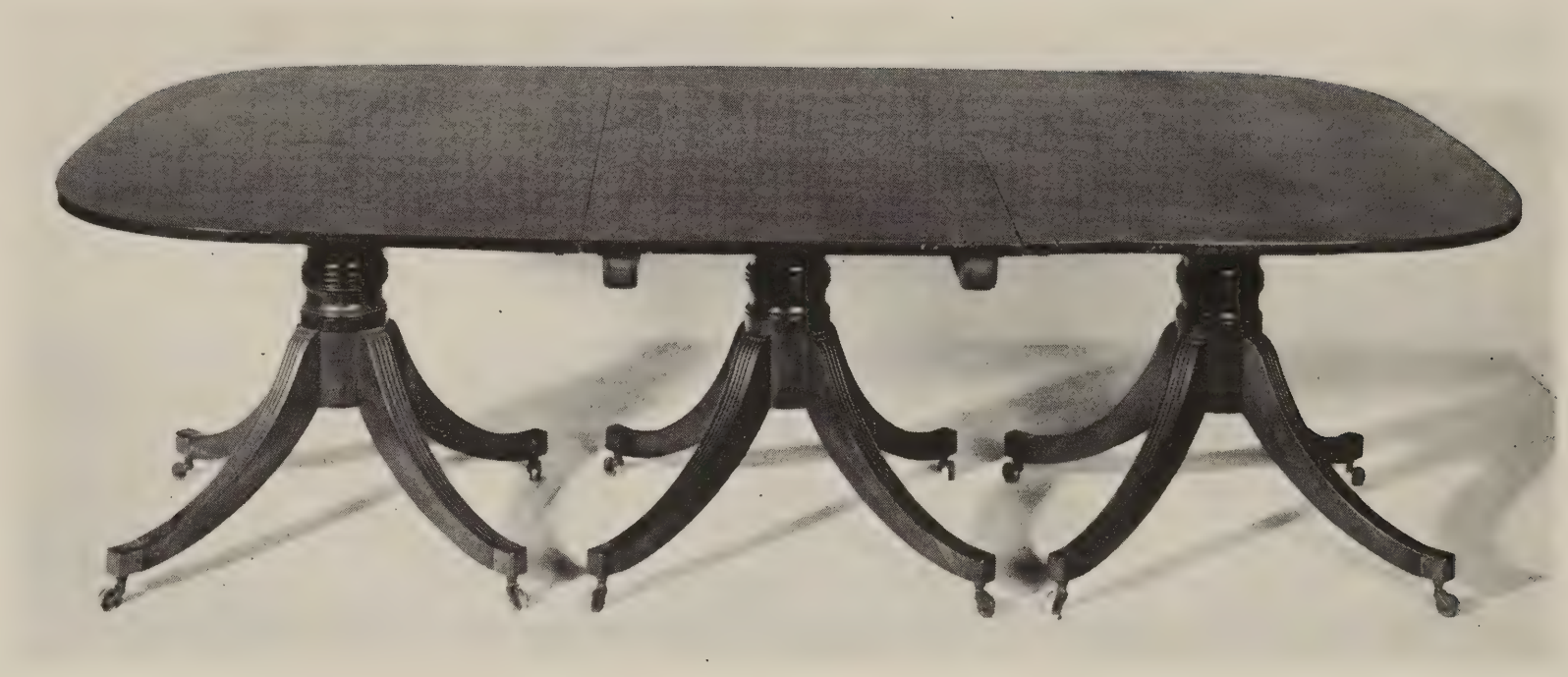
993. CHINESE TEAKWOOD TWELVE-FOLD SCREEN INSET WITH PORCELAIN
Chia Ch'ing
Each narrow fold consisting of numerous porcelain plaques with *famille rose* decoration of officials and ladies, flowering plants, and tile patterns; molded frame. *Height, 42½ inches; total length, 7 feet*

25-

994. REGENCY MAHOGANY THREE-PART DINING TABLE
English, Early XIX Century
Consisting of three wide leaves, each supported on a turned pedestal and four grooved out-splayed legs with brass feet; top made to tilt.
Height, 29 inches; width, 5 feet; length extended, 8 feet 1 inch

270-

[See illustration]



[NUMBER 994]

995. SET OF TEN CARVED ROSEWOOD DINING CHAIRS
American, circa 1840
Side chair with open arched and scrolled back, fluted uprights, and pierced and scrolled slat; seats in scarlet plush velvet, flower-carved cabriole legs.

996. SCULPTURED STATUARY MARBLE MANTEL *Circa* 1850
With sunk pilasters sculptured with urns of flowers, surmounted by scrolled floral brackets. As exhibited.
Exhibited at the Brooklyn Museum of Art, Brooklyn, New York

997. CARVED MAHOGANY CORNER CHAIR AND A SET OF LIBRARY STEPS
Corner chair in Chippendale style; library steps with tambour shutters. [Lot.]

998. MAHOGANY TILTING CIRCULAR TABLE *American, circa* 1830
Plain top on bulbous pedestal and scrolled legs.
Height, 30 *inches; diameter,* 35 *inches*

[END OF SIXTH SESSION]

SEVENTH AND LAST SESSION

Saturday, October 22, 1938, at 2 p. m.

CATALOGUE NUMBERS 999 TO 1190 INCLUSIVE

EARLY AMERICAN MINIATURES AND DRAWINGS

999. PORTRAIT OF A GENTLEMAN *American School*
At half length in black coat with black stock and pleated white jabot; with a painted brown oval, before a crimson drapery disclosing a vista at the right. *Panel: Height, 8 inches; width, 6¾ inches*

10-

1000. LOUIS XVIII OF FRANCE *French School, circa* 1815
Head and shoulders portrait to half right with powdered white hair, wearing a blue military uniform with gold epaulettes. Locket frame.
Circular: Diameter ⅞ inches
From Frederic Fairchild Sherman, Westport, Conn., 1933
Exhibited at the New York Historical Society, New York, 1934

12 10

1001. MRS PETER DE LANCEY *American School, circa* 1770
Bust portrait to half right in dotted light blue dress with white fichu, with a frilled white cap surmounting her dark hair. Set for a bracelet.
Oval: Height, 1⅜ inches

270-

Elizabeth Colden (1719-1784) married Peter de Lancey (1705-1770) of New York who represented the New York assembly for Westchester, 1750-68. Her daughter Alice m. Ralph Izard, senator from South Carolina.
The above portrait has been attributed to John Ramage.

Purchased from a descendant of the Izard family
Collection of Mrs Charles Byrd, Bedford City, Va.

1002. MAJOR JOHN SMALL OF THE ROYAL HIGHLANDS EMIGRANTS
British School, Late XVIII Century

Waist-length figure in the scarlet and blue uniform of the Highlanders copied from the famous 'Black Watch'; the head tilted to the left and surmounted by a plumed and diced *Kilmarnock*. Framed.

Oval: Height, 3¾ inches

John Small (1726-1796), born in Scotland, served under Abercrombie in the attack on Ticonderoga in 1758; in the West Indies, 1762. In 1775, commissioned major to raise a corps of Loyalist Highlanders in Nova Scotia. He was in the battle of Bunker Hill; is depicted as the central figure in Trumbull's picture of the battle. He became Lieutenant Governor of Guernsey, 1793; and Major-General in 1794. The uniform in the above portrait is that of an officer of the Loyalist corps, the "Royal Highland Emigrants", raised in 1775, on Regular establishment in 1778 as the 84th Regiment.

275-

Painted about 1790-94

Collection of A. de Lery Macdonald, Montreal, 1936, a collateral descendant

Exhibited at the Fort Ticonderoga Museum, Fort Ticonderoga, N. Y., 1937-38

Illustrated as frontispiece to the Bulletin of the Fort Ticonderoga Museum, Vol. IV, May, 1937, No. 4

1003. MRS WILLIAM RUSSELL BIRCH and TWO CAMEO HEADS
ENAMEL MINIATURES *William Birch, American:* 1755-1834

The artist's wife depicted at waist length to half right in blue gown with white fichu and dotted gray muslin cap. Framed together with two cameo heads, an angel in blue, and a youth in rose, on marbled grounds, both signed with initials W.B. [Lot.]

100-

Ovals: Height of portrait, 1⅝ inches; of cameo heads, 1½ inches

Note: A letter from the grandchild of Eliza Birch Veacock states that this portrait by Birch had been in the family for at least a hundred and twenty-five years. A copy of this letter with sworn affidavit by Mr. Edmund Bury will be given to the purchaser.

Collection of Eliza Birch Veacock, Philadelphia, Pa., granddaughter of the artist

From Edmund Bury, Philadelphia, Pa., 1932

Exhibited at the New York Historical Society, New York, 1932

1004. PORTRAIT OF A MAN *Charles Willson Peale, American:* 1741-1827

Bust portrait to half right of a young man wearing powdered tie-wig, the coat and stock uncolored. Gray background. Framed in folding case. *Oval: Height, 1½ inches*

110-

From Edmund Bury, Philadelphia, Pa., 1933

Exhibited at the New York Historical Society, New York, 1934

1005. JOHN COFFIN JONES *Jonas Pierre Thebaud, Swiss: b.* 1727

Bust-length portrait to half left looking to the observer, in powdered tie-wig and blue coat with bow cravat and jabot. Signed. Locket frame. *Oval: Height,* 1⅝ *inches*

John Coffin Jones (1750-1829) one of the most prosperous merchants of Boston, a member of the Annapolis Convention, 1786, pursuant to the adoption of the Federal Constitution. He married Eliza Champlin; see note to the following.

50- Collection of Mrs Edward Holbrook, New York, granddaughter of the sitter

Collection of Margaret Snelling, granddaughter of the sitter

Exhibited at the New York Historical Society, New York

[See illustration]

1006. ELIZA CHAMPLIN JONES *American School, Late XVIII Century*

Waist-length figure of a young woman in white gown with blue sash and large Gainsborough hat with blue and white feathers. Locket frame. *Oval: Height,* 1⅞ *inches*

3,- Eliza Champlin was the great-granddaughter of the philanthropist Abraham Redwood, who founded a library in Newport; a daughter of Christopher and Hanna Hill Champlin of Newport, R. I. She and her sister Margaret were great belles of their time; both their miniatures are said to be by Ramage, the one of Margaret illustrated in Miss Wharton's book. Eliza married John Coffin Jones in 1791. See note to the preceding.

Collection of Mrs Edward Holbrook, New York, granddaughter of the sitter

Collection of Margaret Snelling, granddaughter of the sitter

Exhibited at the New York Historical Society, New York

1007. GOVERNOR JONATHAN TRUMBULL OF CONNECTICUT

John Ramage, American: 1763-1802

Bust portrait slightly to the right, of a man in gray coat with high collar and white stock and wearing a powdered tie-wig. Dove gray background. Locket frame. *Oval: Height* 1⅞ *inches*

Note: See biography to No. 536.

Sale of Studies and Sketches by Colonel John Trumbull (Silliman Collection), Philadelphia, Pa., 1896, No. 343

200- From Robert Fridenberg, New York, 1931

Exhibited at the New York Historical Society, New York, 1934

Recorded in Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 132, No. 9

Described and illustrated in F. F. Sherman, *American Miniatures of the Revolutionary Period,* Art in America, Vol. 21, June 1933, p. 102 and illustration facing

[See illustration]

Illustration of numbers 1005 *and* 1007, *facing page* 256

1008. MR MORRIS *John Singleton Copley, R.A., American:* 1737-1815
Bust portrait of a man with dark hair facing half right, wearing dark crimson costume with white jabot. Gray background. Framed as a brooch. *Oval: Height,* 1¾ *inches*

Collection of Charles Henry Hart, New York

Exhibition of Early American Miniatures, Ehrich Galleries, New York, 1930

80-

Five Centuries of Miniature Painting, Brooklyn Museum, Brooklyn, N. Y., 1936, No. 166

[See illustration]

1009. PAUL REVERE *American School, Late XVIII Century*
Bust portrait to half right, the head turned to look at the observer; in royal blue coat with white jabot, and wearing a powdered white wig. Locket frame. *Oval: Height,* 1¾ *inches*

190-

Note: The portrait has been attributed to Gilbert Stuart; cf. the engraving by S. A. Schoff after Stuart, an impression of which will be given to the purchaser.

Collection of Mrs Mary H. Sully, Brooklyn, N. Y., 1933

Exhibited at the New York Historical Society, New York, 1933

[See illustration]

1010. PORTRAIT, SAID TO BE OF THOMAS LYNCH JR., SIGNER OF THE DECLARATION OF INDEPENDENCE
Johann Gilles Eccardt, German: d. 1779

30-

Bust-length portrait to half left, looking toward the observer, wearing a powdered tie-wig and turquoise blue coat with rose waistcoat and jabot. Locket frame. *Oval: Height,* 1½ *inches*

Thomas Lynch, Jr. (1749-1779), born in Prince George parish, S. C.; commissioned as captain of the first regiment of S. C. provincials, 1775; succeeded his father in the Continental Congress, 1776; died shortly after signing the Declaration of Independence.

From George D. Smith, New York, 1928

Exhibited at the New York Historical Society, 1934

Recorded in the catalogue of An Exhibition of Miniatures Owned in South Carolina, Carolina Art Association, Charleston, S. C., 1936

[NUMBER 1011]

CENTRE: NUMBERS 1008-1009-1005

AT TOP: NUMBER 1007

1011. MARQUIS DE LAFAYETTE *French School, XVIII Century*
Bust portrait slightly to the left and looking at the observer; in grayish blue uniform with gray facings and waistcoat and wearing the star of an Order. Set in a finger ring. In case. *Height, 1¼ inches*

Tenth Official (LaFayette) Loan Exhibition, Museum of French Art, French Institute in the United States, New York, 1930, No. 133
Exhibited at the New York Historical Society, New York, 1934

35-

[See illustration]

1012. ELKANEH CUSHMAN *Henry Pelham, American:* 1749-1806
Bust portrait to half right looking to the observer, in powdered tie-wig, buff coat with scarlet waistcoat and white jabot. Locket frame. *Oval: Height, 1⅜ inches*

35-

Elkaneh Cushman (b. 1741) married twice; through his son Elkaneh, was grandfather of Charlotte Cushman, the actress. He was Steward and Treasurer of the "Old Colony Club" of Boston. His name and that of Henry Pelham, the artist and half-brother of J. S. Copley, are found on the lists of the Evacuation of Boston by the British in 1776.

From the Ehrich Galleries, New York, 1933
Exhibited at the New York Historical Society, New York, 1934

1013. ANNE HOLLINS (MRS ISAAC MCKIM) OF BALTIMORE
George L. Saunders, American: 1774-1848
Waist-length figure slightly to the left, looking at the observer, her face framed by brown curls and a frilled white cap; in dark green decolleté gown with crimson shawl over her right shoulder. Signed. Framed. *Oval: Height, 4¼ inches*

140-

Anne Hollins (1789-1875) was born in Knutsford, Cheshire, daughter of Wm. Hollins and Mary Simpson of Wales; m. Isaac McKim, a wealthy shipping merchant and representative to Congress. The sailing ship *Anne McKim* named after her was the fastest Baltimore clipper afloat at the time. Her husband died in 1838, and she had an offer of marriage from Martin Van Buren during his term of Presidency.

Collection of Mrs J. J. Jackson, Baltimore, Md.
From Clapp & Graham Co., Inc., New York, 1938

1014. PORTRAIT OF A GENTLEMAN *British School, XVIII Century*
Waist-length figure almost in profile to the left, wearing powdered tie-wig with black coat showing a white jabot. Sky blue background. Locket frame. *Oval: Height, 2 inches*

70-

Illustration of number 1011, *on preceding page*

1015. PORTRAIT OF A MAN IN SCARLET COAT

Attributed to John Singleton Copley, R.A., American: 1737-1815

Bust portrait to half left of a young man in scarlet coat, pale yellow waistcoat and lace jabot, wearing a powdered tie-wig. Locket frame.

Oval: Height, 1⅝ *inches*

1016. GEORGE WASHINGTON *James Peale, American:* 1749-1831

Bust portrait looking to half left, wearing powdered tie-wig, black coat and white jabot. Brown background. Framed.

Oil on panel, oval: Height, 4 *inches*

Note: An MS. letter from Joseph Peale, dated September 22, 1924, which will be given to the purchaser, states: "The portrait of Gen. Geo. Washington painted on wood was found in my Great-Great Grandfather's desk after his death, and has been in the family ever since. And was painted by *him*". The miniature was exhibited at the Tenth Annual Exhibition, Pennsylvania Academy of Fine Arts, by Mrs. Peale. The Parkers are descendants of the Peales. See below.

Collection of Joseph M. Peale, Philadelphia, Pa., great-great-grandson of the artist, 1914

Collection of Ernest Lee Parker, 1932

From the Ehrich Galleries, New York, 1932

Tenth Annual Exhibition, Pennsylvania Academy of Fine Arts, Philadelphia, 1815

Peale Memorial Exhibition, Philadelphia, 1923, No. 285

LaFayette Centenary Exhibition, New York, 1934

Exhibited at the New York Historical Society, New York, 1934

Described in Morgan and Fielding, *The Life Portraits of Washington and Their Replicas,* 1931, p. 127, No. 7 (as attributed to James Peale)

Described and illustrated in F. F. Sherman, *James Peale's Portrait Miniatures,* Art in America, Vol. 19, August 1931, p. 221, ill. opp. p. 214, No. XI

[See illustration]

1017. ORIGINAL DAGUERREOTYPE OF ABRAHAM LINCOLN

Half-length figure, looking to half right, in dark coat and bow tie, by Alex MacDougall. In case. *Oval: Height,* 2 *inches*

Exhibited at the New York Historical Society, New York, 1934

[See illustration]

1018. ABRAHAM LINCOLN AND HIS SON, TAD

Francis Bicknell Carpenter, A N.A., American: 1830-1900

Seated before an open window, at a table covered with a green cloth, is a lad being instructed from an open book by his father. Signed.

Oval: Height, 3¾ *inches; width,* 3⅛ *inches*

Illustration of numbers 1016 *to* 1018, *inclusive, facing page* 260

Collection of Mrs Charles L. Carter, Mansion House, Andover, Mass.
Collection of Hiram Burlingham, New York, 1934
Exhibited at the New York Historical Society, New York, 1934

[See illustration]

1019. PORTRAIT OF THE ARTIST

Thomas Buchanan Read, American: d. 1829

At bust length glancing toward the right; depicting a man with dark hair and beard, wearing black coat and black stock. Celadon background. Daguerreotype case. *Oval: Height,* 2 *inches*

25

Thomas Buchanan Read (1822-1872), American poet and artist, was born in Chester co., Pa.; established in Cincinnati as a portrait painter. In 1841, went to New York; in 1843, published newspaper verse in Boston. Settled in Rome for many years. He is best known for his poem *Sheridan's Ride.*

[See illustration]

1020. CONSTANTINE SAMUEL RAFINESQUE: ENAMEL MINIATURE

William Birch, American: 1755-1834

Portrait of a man in a blue coat and white stock, seen at half-length, in a garden before a stand of flowerpots. Signed.

125

Diameter, 2¼ *inches*

Constantine Samuel Rafinesque (1784-1842) was born near Constantinople, the son of a French merchant. In 1802 he settled in Lexington, Ky., where he became Professor of Botany at the University. He traveled and lectured and became famous by his writings and translations of botanical and zoological works. He died in Philadelphia.

Collection of Jacob Schieffelin, associate of the sitter
Collection of Effingham Schieffelin, New York
Collection of Hiram Burlingham, New York, 1934

[See illustration]

45 1021. DOCTOR CHARLES DAVIS OF PHILADELPHIA AND NEWPORT, R. I.

Richard Morrell Staigg, American: 1817-1881

Bust portrait to half left of a young man wearing spectacles, dressed in black coat and waistcoat and black bow stock. Gray background. Framed. *Height,* 2⅞ *inches*

Painted in Newport, R. I., about 1840
From Edmund Bury, Philadelphia, Pa., 1933
Exhibited at the New York Historical Society, New York, 1934

[NUMBER 1020]

CENTRE: NUMBERS 1017-1018-1019

AT TOP: NUMBER 1016

1022. ANNA CLAYPOOLE PEALE *James Peale, American:* 1749-1831

Waist-length figure to half left, looking toward the observer, of a young girl with curled brown hair, wearing a square-neck white Empire gown. Brown background. Signed with initials I.P., and dated 1812. Framed. *Oval: Height, 3 inches*

From the Ehrich Galleries, New York

Five Centuries of Miniature Painting, Brooklyn Museum, Brooklyn, N. Y., 1936, No. 214

210-

Recorded in Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 125, No. 28

Described and illustrated in F. F. Sherman, *James Peale's Portrait Miniatures,* Art in America, Vol. 19, August 1931, p. 218, No. 39, ill. opp. p. 214

Described and illustrated in J. S. Brockway, *The Miniatures of James Peale,* Antiques Magazine, Vol. 22, October 1932, p. 130 and fig. 13

1023. COLONEL SUYDAM *John Ramage, American:* 1763-1802

50-

Bust portrait to half right, wearing a powdered tie-wig, braided blue coat, yellow waistcoat and lace jabot. Shaded tan background. Framed as a brooch. *Oval: Height, 1⅝ inches*

Collection of Mrs Susan Romaine Linsen (or Linsin) Oakley

Collection of Susan Oakley, New York, her step-granddaughter

Collection of Caroline Grant Hunt, New York, her niece

Collection of Edythe S. Crombie, Summit, N. J., her granddaughter

From the Ehrich Galleries, New York, 1933

Exhibited at the New York Historical Society, New York, 1934

1024. MRS JACOB BROOM, WIFE OF A FRAMER OF THE CONSTITUTION *Hugh Bridport, American:* 1794-1832

Waist-length figure slightly to the right, of a young woman with dark corkscrew curls, wearing blue gown with transparent white ruff collar. Signed. Locket frame, with openings in back enclosing lovelocks. *Oval: Height, 3 inches*

50-

Mrs Jacob Broom of Wilmington, m. Jacob Broom (1752-1810) statesman, one of the delegates from Delaware to the Annapolis Convention pursuant to the resolution for a federal constitution, 1787, a signer of the document and author of the address to Washington, 1783, unrivalled in composition. Broom Street, Wilmington, is named after Jacob Broom. With an MS. affidavit by Wm. L. Hacker.

Collection of William L. Hacker, Philadelphia, Pa., great-grandson of the sitter, 1930

From Edmund Bury, Philadelphia, Pa., 1933

Exhibited at the New York Historical Society, New York, 1934

1025. GEORGE WASHINGTON *American School, XVIII Century*
Bust portrait, facing the observer, in uniform with buff waistcoat and blue ribbon, and wearing a white tie-wig. In the manner of the C. W. Peale portrait. Framed. *Oval, in oils: Height, 2⅞ inches*

Note: A contemporary miniature in oils said to have been painted by William Dunlap by order of General Washington himself, for Mistress Sally Moore of Philadelphia, and presented by him to her as a token of his appreciation of her many services to the Continental Army during the Revolution.

Collection of Sally Moore, Philadelphia
25- Collection of Mrs Vansise, Philadelphia
Collection of Mrs Isaac Norris, Philadelphia, her daughter
Collection of Mrs John C. DaCosta, her daughter
Collection of G. B. Woodward, New York, 1924
Exhibited at the New York Historical Society, New York, 1934

1026. BLAIR MCCLENACHAN *Walter Robertson, American: c.* 1760-1802
Bust portrait to half left looking at the observer, wearing powdered tie-wig, royal blue coat, and buff yellow waistcoat with white jabot. Shaded tan background. Locket frame, the reverse with a lock of hair. *Oval: Height, 2⅝ inches*

100- Blair McClenachan (1740-1812), from Philadelphia, was a partner of Robert Morris. During the Revolution, engaged in privateering, dispensing his wealth in aid of the Continental cause. A native of Ireland; m. the daughter of the Lord Mayor of Dublin. His daughter m. Gen. Walter Stewart who was in command of the American army. He was the leader of the rabid Gallic partisans who in 1794 guillotined John Jay in effigy after the treaty negotiated with Great Britain. Was president of the Democratic Society, the first under that name organized in the United States.

From the Ehrich Galleries, New York, 1932
Exhibited at the New York Historical Society, New York

[See illustration]

1027. ABIJAH NORTHEY, SILVERSMITH *N. Dagoty, American: circa* 1810
A young man, at bust length to half right, wearing a blue coat and white stock. Gray background. Signed. Locket frame, with a lock of hair and monogram on reverse. *Oval: Height, 2½ inches*
100-
Collection of Herbert Lawton, Boston, Mass.
From Clapp & Graham Co., Inc., New York, 1938

[See illustration]

Illustration of numbers 1026 *and* 1027, *facing page* 264

1028. MISS MARGARET DUNLAP, DAUGHTER OF THE ARTIST

William Dunlap, N.A., American: 1766-1839

Waist-length figure to half right of a young girl with fair wavy hair, wearing a decolleté white gown with topaz brooch. Locket frame.

Oval: Height, 3¼ *inches*

Note: The sitter has also been thought to be Mrs Stephen Minot, due to the resemblance with Trumbull's portrait of Mrs Minot, in the Museum of Fine Arts, Boston.

From the Ehrich Galleries, New York, 1930

600-

Exhibited at the Pennsylvania Museum of Fine Arts, Philadelphia

Exhibition of Early American Paintings and Miniatures, National Gallery of Art, National Museum, Washington, D. C., 1925-26, No. 19 (as Portrait of a Young Lady)

Exhibition of Early American Miniatures, Ehrich Galleries, New York, 1930

Exhibited at the New York Historical Society, New York, 1934

See Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 40, No. 11

[See illustration]

1029. ANN BRUNTON (MRS ROBERT MERRY)

William Dunlap, N.A., American: 1766-1839

At waist length to half right, wearing a white high-waisted gown. Gray-green background. Locket frame. *Oval: Height,* 2¾ *inches*

Ann Brunton (d. 1808), actress, married to Robert Merry; secondly, in 1803, to Thomas Wignell; and thirdly, in 1806, to William Warren. This portrait was formerly thought to be of Mrs William Dunlap; now clearly identified as the above by David Edwin's engraving (see below) of the portrait entitled Mrs Wignell.

70-

Collection of Prof Theodore Salisbury Woolsey, of Yale University, Rye, N. Y.

Collection of Heathcote M. Woolsey, his son

From Frederic Fairchild Sherman, Westport, Conn., 1935

Exhibited at the New York Historical Society, New York, 1934

Engraved by David Edwin and reproduced in William Dunlap, *Dramatic Works,* 1806, Vol. I as frontispiece

Recorded in Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 41, No. 27 (as Mrs Wignel)

Reproduced in the *Diary of William Dunlap* . . . (N. Y. Historical Society Collections, 1929), Vol. I, opp. p. 150

[See illustration]

[NUMBER 1027] [NUMBER 1026]

CENTRE: NUMBER 1028

AT TOP: NUMBERS 1029 AND 1030

1030. PORTRAIT OF THE ARTIST

William Dunlap, N.A., American: 1766-1839

At bust length in royal blue coat, white waistcoat, and white stock, the head turned to half-left. Locket frame. *Oval: Height,* 2⅝ *inches*

Collection of Prof Theodore Salisbury Woolsey, of Yale University, Rye, N. Y., a relation of the sitter, 1917

Collection of Heathcote M. Woolsey, his son

From Frederic Fairchild Sherman, Westport, Conn., 1935

460-

Exhibited at the New York Historical Society, New York, 1934

Recorded in Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 40, No. 12

Reproduced in the *Diary of William Dunlap* . . . (N. Y. Historical Society Collection, 1929), Vol. I, as frontispiece

[See illustration]

1031. DR ELISHA POINSETT OF CHARLESTON, S. C.

Edward Greene Malbone, American: 1777-1807

Bust portrait to half left, looking to the observer, of a gray-haired man in dark brown coat and white cravat. Sky background. Locket frame. *Oval: Height,* 2⅞ *inches*

Elisha Poinsett (1739-1803) was a prominent physician of Charleston, S. C.; President of the South Carolina Society, 1792-1803, his portrait now hanging in the hall of the Society in Charleston. He was father of Joel Roberts Poinsett, Minister to Mexico during the Van Buren administration, who brought on his return the *poinsetta* plant named after him.

575-

Companion to the following

Painted in Charleston in 1802

Collection of Joel R. Poinsett, Charleston, S. C., son of the sitter

Collection of Mary Frances Lovell Izlar

Collection of Sidney O. Izlar

From Edmund Bury, Philadelphia, Pa., 1933

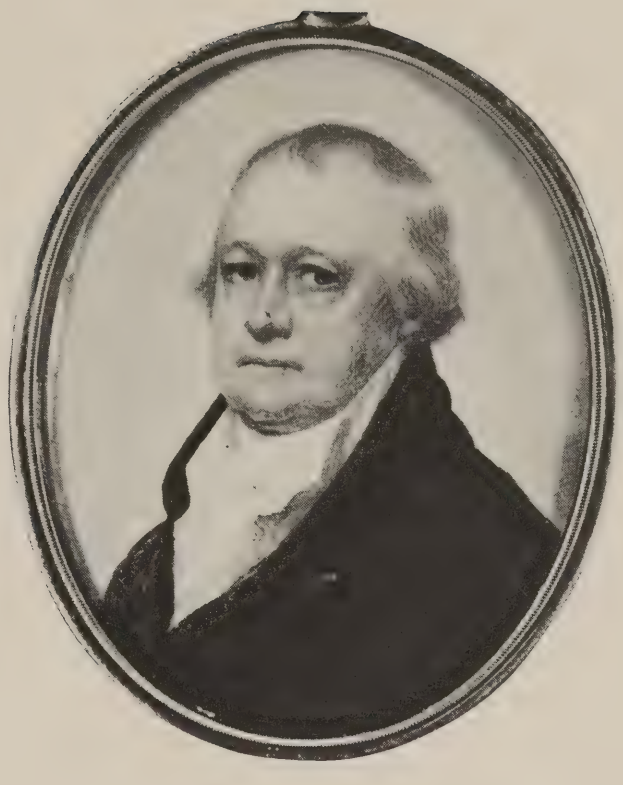
Exhibited at the New York Historical Society, New York, 1934

Retrospective Exhibition, Rhode Island Tercentenary, The Art Association of Newport, 1936, No. 39

Described and illustrated in Ruel P. Tolman, *Other Malbone Miniatures,* Antiques Magazine, Vol. 23, April 1933, p. 131, No. 41

[See illustration]

Illustration of number 1030, *on preceding page*



[NUMBER 1031]

Exact size

1032. ANNA FRANCES POINSETT

Edward Greene Malbone, American: 1777-1807

Bust length figure to half right in white gown with white fichu, and straight bangs parted at centre showing beneath a white cap. Delicate gray background. Locket frame. *Oval: Height,* 2⅞ *inches*

Anna Frances Poinsett (1782-1812) was the daughter of Dr Elisha Poinsett (see note to the preceding), and sister of Joel Roberts Poinsett.

Companion to the preceding

Painted in Charleston in 1802-3

Collection of Joel R. Poinsett, Charleston, S. C., brother of the sitter

475-

Collection of Mary Frances Lovell Izlar

Collection of Sidney O. Izlar

From Edmund Bury, Philadelphia, Pa., 1933

Exhibited at the New York Historical Society, New York, 1934

Retrospective Exhibition, Rhode Island Tercentenary, The Art Association of Newport, 1936, No. 40

Compare Harry B. Wehle, *American Miniatures,* 1927, pl. XX and pp. 39-40

Described and illustrated in Ruel P. Tolman, *Other Malbone Miniatures,* Antiques Magazine, Vol. 23, April 1933, p. 131, No. 42

[See illustration]

[NUMBER 1032]

Exact size

1033. GEORGE WASHINGTON *John Ramage, American:* 1763-1802

Bust length portrait in blue uniform with buff facings and buff waistcoat with lace jabot, the face directed to the observer framed by a powdered tie-wig. Shaded background. Locket frame.

Oval: Height, 2 *inches*

Note: A complete history of this newly discovered miniature is given by Mr Morgan in the New York Historical Society Bulletin (*see below*), in which he quotes the following certificate, dated Montreal, August 20, 1884, given by Mrs McKenzie to Moses S. Beach, then the Editor and proprietor of the *New York Sun,* upon his purchase of the miniature: "The accompanying miniature portrait of George Washington, now the property of Moses S. Beach of Brooklyn, New York, was painted from life by Mr Ramage about the year 1789, and was presented to my father by that artist shortly before his death, in recognition of my father's kindnesses during his sickness. Since that presentation the miniature has constantly remained in the possession of my father's family. It has been my own property and never out of my possession for more than sixty years. (signed) M. L. McKenzie. Born des Rivieres, 28 July, 1812."

1600-

Painted from life about 1789

Presented by the artist to Mr des Rivieres

Collection of W. L. W. des Rivieres, Montreal, Canada, his son

Collection of Mrs M. L. McKenzie (*née* Des Rivieres), Montreal, Canada, 1884

Collection of Moses S. Beach, Brooklyn, N. Y., 1884

Collection of Miss Ella Beach, Peekskill, N. Y., 1935

From Kennedy & Co., New York, 1935

World's Columbian Exposition, Chicago, Ill., 1893

Loan Exhibition, Centennial of Washington's Inauguration, New York, 1889, No. 22

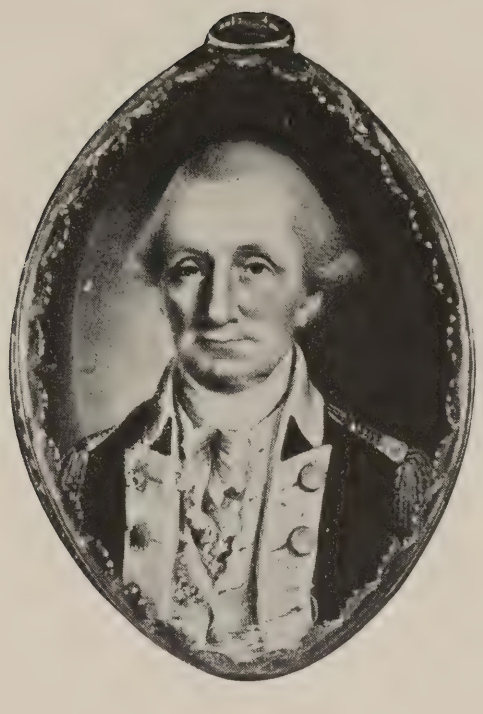
Loan Exhibition of Portraits . . ., 150th Anniversary of the Formation of the Constitution of the U. S., Corcoran Gallery of Art, Washington, D. C., 1938, No. 58

Recorded in C. W. Bowen, *The History of the Centennial Celebration of the Inauguration of George Washington,* 1892, pp. 143, 544 and ill. p. 178

Described and illustrated in Charles Henry Hart, *Life Portraits of Washington,* McClure's Magazine, Vol. VIII, February 1897, p. 298

Recorded in A. H. Wharton, *Heirlooms in Miniature,* 1898, p. 134 and footnote

Recorded in Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 132, No. 10



[NUMBER 1033]

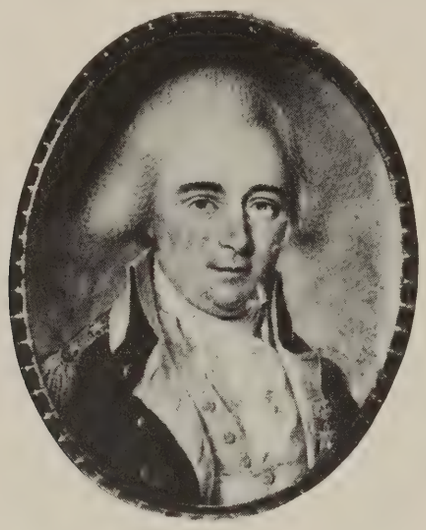
Exact size

Recorded by John Hill Morgan, *John Ramage,* New York Historical Society Quarterly Bulletin, Vol. XIII, January 1930, No. 4, p. 142

Described and illustrated in John Hill Morgan, *The Ramage Miniature of George Washington,* New York Historical Society Quarterly Bulletin, Vol. XX, October 1937, No. 4, pp. 95-104 and ill. p. 98

Etched by Albert Rosenthal, 1897

[See illustration]



[NUMBER 1034]

Exact size

1034. GENERAL ANTHONY WAYNE *James Peale, American:* 1749-1831
At bust length, slightly to the right, in blue uniform with epaulettes and buff facings, buff waistcoat with jabot, and powdered tie-wig, wearing the badge of the Order of the Cincinnati. Locket frame.
Oval: Height, 1 7/8 *inches*

600-

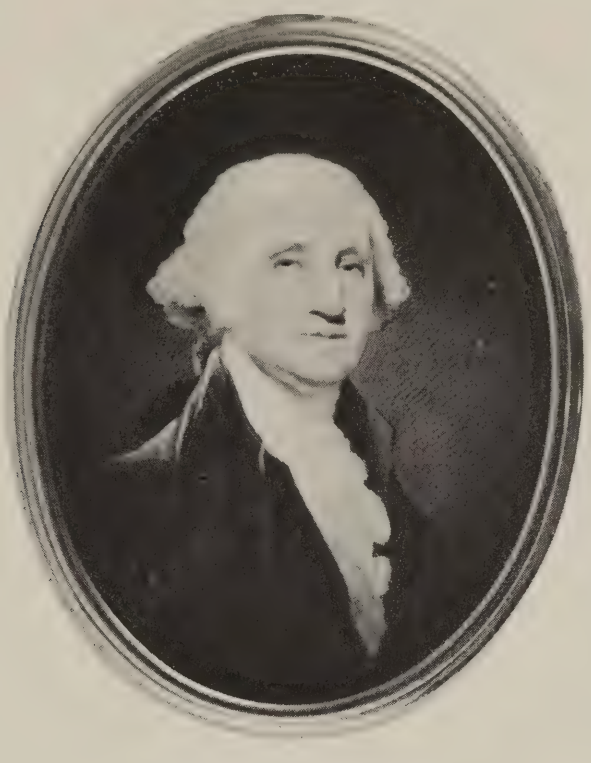
Anthony Wayne (1745-1796), born in E. Chester Co., Pa.; raised the fourth regiment of Pennsylvania troops, commissioned colonel, 1776. Commanded at Ticonderoga, New Jersey, Brandywine; his best known achievement, the capture of Stony Point, for which he was awarded a medal by Congress; at Green Springs with LaFayette, 1781. In 1792, made Commander-in-Chief of the U. S. armies by Washington. See Appleton, Vol. VI, pp. 398-400.

From Edmund Bury, Philadelphia, Pa., 1932

Exhibited at the New York Historical Society, New York, 1934

Loan Exhibition of the Portraits and Possessions of the Original Members of the Society of the Cincinnati, Metropolitan Museum of Art, New York, 1935

[See illustration]



[NUMBER 1035]

Exact size

1035. GEORGE WASHINGTON *Robert Field, American: d.* 1819

At bust length to half right, in white powdered tie-wig, and black costume with white jabot. Shaded reddish brown background. Signed with initials R. F., and dated 1801. Framed.

Oval: Height, 3⅝ *inches*

Note: After the portrait by Stuart; see H. B. Wehle, *American Miniatures,* 1927, p. 33. Mr Piers (see below) describes the above as "the Ball-Hubbard-White miniature of President Washington. Tradition says that it was given by Bushrod Washington to a member of the Ball family, probably Johanna, sister of the President's mother, but it seems more likely that it was presented by Martha herself. About 1810 a Ball married a member of the Hubbard family. . . . In 1923, it was purchased from a descendant by Dr Frederick J. White . . ."

300-

Collection of Dr. Frederick J. White, Brookline, Mass., 1923

From Robert Fridenberg, New York, 1929

Exhibited at the New York Historical Society, New York, 1934

Exhibition of Portraits in Commemoration of George Washington, Ehrich Galleries, New York, 1932, No. 6

Described in Harry Piers, *Robert Field,* 1927, No. LXXXVI, p. 164

Recorded in Morgan and Fielding, *The Life Portraits of Washington and Their Replicas,* 1931, p. 392

[See illustration]

[NUMBER 1036]

1036. BENJAMIN CHEW WILCOCKS *Benjamin Trott, American:* 1770-1839
Waist-length portrait as a young man, the head turned to half right; in dark green coat, white waistcoat, and high white stock. Light sky background. Framed. *Height,* 3⅝ *inches*

Benjamin Chew Wilcocks (1776-1845), grandson of Benjamin Chew, Chief Justice of Pennsylvania, around whose mansion was fought the battle of Germantown. He married Sally Waln. Was a patron of art and befriended Sully; Sully named his son Thomas Wilcocks Sully after him. Dunlap mentions Trott's miniature of 'Wilcox' as being "of extraordinary merit" (see below).

Collection of Mrs Percy Madeira, Philadelphia, Pa.

Collection of Mrs B. B. Reath, Merion, Pa.

From Edmund Bury, Philadelphia, 1932

Annual Watercolor and Miniature Exhibition, Pennsylvania Academy of Fine Arts, Philadelphia, 1926 (as by Malbone)

Exhibition of Miniatures, Metropolitan Museum of Art, New York, 1927

Exhibited at the New York Historical Society, New York, 1934

See William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States,* 1918, Vol. II, p. 100

[NUMBER 1037]

See A. H. Wharton, *Heirlooms in Miniature,* 1898, p. 169
See Harry B. Wehle, *American Miniatures,* 1927, p. 42

[See illustration on preceding page]

1037. SAMUEL WOODWORTH *Robert Fulton, American:* 1765-1815
Bust portrait to half right of a young man with closely curling light brown hair, wearing a black coat, white waistcoat, white stock and jabot. Dove gray background. Signed on the back. Locket frame, the reverse with plaited locks of hair. *Oval: Height,* 2½ *inches*

Samuel Woodworth (1785-1842), poet and author of *The Old Oaken Bucket,* and one of the founders of the *New York Mirror;* born in Scituate, Mass. This miniature was painted in New York, after Fulton's return from Paris, in 1810, the year of Woodworth's marriage, and was presented by Woodworth to his bride as a wedding present.

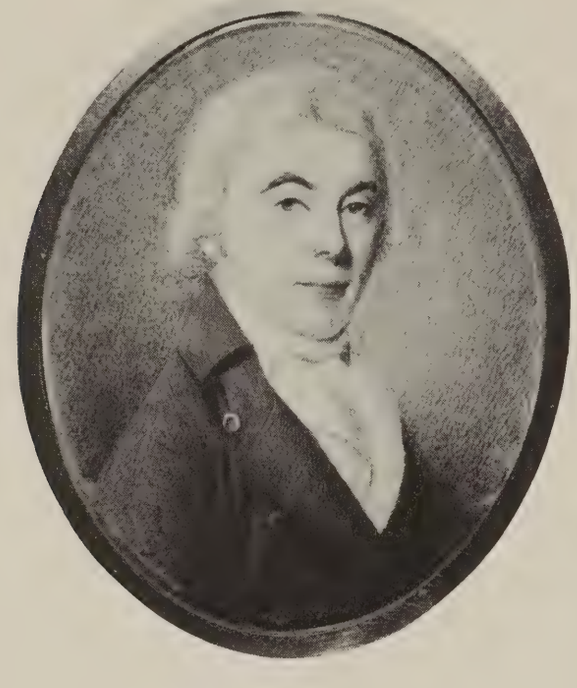
Collection of Mrs Georgiana Woodworth Schell, daughter of the sitter

Collection of Mary H. Sully, Brooklyn, N. Y., 1933

Exhibited at the New York Historical Society, New York

Described and illustrated in Thomas Hamilton Ormsbee, *Robert Fulton Artist & Inventor, The American Collector,* September, 1938, pp. 6 and 17

[See illustration]



[NUMBER 1038]

Exact size

1038. MR VARICK *Archibald Robertson, American:* 1765-1835
Bust-length figure to half right, looking at the observer, of a man with powdered white hair, wearing a bluish green coat and white waistcoat. Locket frame, the reverse with border of plaited hair enclosing monogram. *Oval: Height, 2⅝ inches*
From the Ehrich Galleries, New York, 1930
200- Exhibited at the Museum of the City of New York, New York, 1938

[See illustration]

1039. JUDGE JASPER YEATES, A FRAMER OF THE CONSTITUTION
Attributed to Jacob Eichholtz, American: 1776-1842
Bust-length portrait of a white-haired man glancing to the left, wearing black coat and waistcoat with white stock and red ribbon. Background draped in scarlet. Framed in leather case.
60- *Oval: Height, 2½ inches*

Jasper Yeates (1745-1817), a descendant of an early settler and jurist of the same name; m. Sarah Burd, daughter of James Burd and Sarah Shippen Burd. In 1787, a member of the Convention at which the Constitution was framed. In 1791, appointed Justice of the Supreme Court of Pennsylvania, which position he held until his death.

From Edmund Bury, Philadelphia, Pa., 1938

1040. General Charles Cotesworth Pinckney

Anne Felder, after John Trumbull

Bust-length figure before a sky background, with windblown graying hair and wearing blue tunic with scarlet facings and silver epaulettes, and high white stock. Painted by Anne Felder and believed to be the only known example. Framed. *Oval: Height, 3¼ inches*

Collection of Herbert Lawton, New York, 1937

Exhibited at the Worcester Art Museum, Worcester, Mass.

Exhibited at the Charleston Museum, Charleston, S. C.

60-

1041. Mrs James Morris of Monroe, Connecticut

Henry Colton Shumway, American: 1808-1884

Waist-length figure to half right seated in a crimson chair, her face directed to the observer framed by smooth dark hair and a white cap; she wears a black dress with white collar. Signed. Framed in folding case. *Height, 4½ inches*

30-

Companion to the following

From Frederic Fairchild Sherman, Westport, Conn., 1933

Exhibited at the New York Historical Society, New York, 1934

1042. James Morris of Monroe, Connecticut

Henry Colton Shumway, American: 1808-1884

Half-length figure seated to half right in a crimson chair, of a man with graying hair and young face, wearing a dark blue coat, black waistcoat and black bow tie. Signed. Framed in folding case. *Height, 4⅜ inches*

30-

Companion to the preceding

From Frederic Fairchild Sherman, Westport, Conn., 1933

Exhibited at the New York Historical Society, New York, 1934

1043. Dolly Madison *George Catlin, American:* 1796-1872

At half length, seated slightly to the right in a crimson chair, wearing a black gown with kashmir shawl and striped red and ecru turban. Framed in leather case. *Height,* 4 *inches*

Collection of Francis P. Catlin (presented to him by his brother, the artist)

Collection of Frank E. Catlin, his son

Collection of Eva L. Catlin

110- From Robert Abels, New York, 1936

Exhibited at the New York Historical Society, New York

[See illustration]

1044. Abby Willing Peters *Walter Robertson, American: fl.* 1768-1802

Three-quarter length figure of a fair-haired young woman in white gown with a rose fastened to a V-décolletage; seated to half left beside a table with writing materials. Framed. *Height,* 3½ *inches*

70- Abby Peters was Mrs John Jacob Astor's aunt and was the sister of Mrs Lena Wadsworth, grandmother of Congressman Wadsworth. The inscription on the back of the portrait reads: "Abby Willing Peters, daughter of Thomas Willing and wife of Richard Peters of Philadelphia (son of Judge Peters of Belmont) for Lena Wadsworth."

From Ginsburg & Levy, Inc., New York, 1938

[See illustration]

1045. Andrew Jackson

George A. Baker, Jr., N.A., American: 1821-1880

95- At bust length, in blue military uniform with epaulettes, and a white jabot showing at the neck; the head turned to half left. Gray background. Framed. *Height,* 4⅛ *inches*

Note: An original ms. memorandum by the artist, dated Christmas Day, 25 Dec., 1844 attached to the portrait reads: 'This miniature Portrait of General Andrew Jackson Commander in Chief of the U. S. Forces on the glorious battle field of New Orleans fought on the Eight (sic) of January 181(5) when he overcame Britains (finest) Troops, "the Conquerors in the peninsula War," is respectfully presented as a token of esteem & friendship to Edward Fitzgerald "by my dear Child". Your faithful Lieut. (signed) Geo. A. Baker.' The miniature is based on the portrait by John Vanderlyn in the New York City Hall.

Collection of Henry F. DePuy, Easton, Md., 1921

Exhibited at the New York Historical Society, New York

Recorded and illustrated in Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 7 and ill. opp. p. 42

[See illustration]

[NUMBER 1047]

CENTRE: NUMBERS 1046-1045-1044

AT TOP: NUMBER 1043

1046. JOHN C. CALHOUN *Charles Fraser, American:* 1782-1860
Waist-length portrait facing the observer, wearing black coat and vest and high black stock. Framed. *Height, 4 inches*

Note: John Caldwell Calhoun (1782-1850), famous American statesman, born near Abbeville, S. C.; member of Congress, 1811; for forty years in public life in the House, Senate, Cabinet, and as Vice-President of the United States under Jackson; chief exponent of the doctrine of state sovereignty and the right of secession. He is buried in St. Philip's Church, Charleston, S. C.

130-

Collection of Herbert Lawton, New York, 1937
Exhibited at the Worcester Art Museum, Worcester, Mass.
An Exhibition of Miniatures Owned in South Carolina, Carolina Art Association, Gibbes Memorial Art Gallery, Charleston, S. C., 1936, No. 273

[See illustration]

1047. ROBERT FULTON *John Wesley Jarvis, American:* 1780-1839
Depicted at almost waist length to half left before a blue drapery with a glimpse of golden sky at lower left; wearing dark gray coat with white stock and jabot. Signed. Framed. *Height, 2⅞ inches*

140-

Note: See biography to No. 745. The miniature was purchased from a widow of a relative of the Jarvis family, never having been out of the ownership of the family.

Collection of Mary H. Sully, Brooklyn, N. Y., 1933
Exhibited at the New York Historical Society, New York, 1934
Exhibition of Five Centuries of Miniature Painting, Brooklyn Museum, Brooklyn, N. Y., 1935, No. 199

[See illustration]

1048. NATHANIEL FERRIS
Anna Claypoole Peale (Mrs Staughton), American: 1791-1878
A young man with light brown hair, dressed in black coat and waistcoat and black stock, depicted at bust length slightly to the left; gray background. Signed, and dated 1833. Framed in folding case.
Oval: Height, 2½ inches

80-

Collection of Herbert Lawton, Boston, Mass.
From Clapp & Graham Co., Inc., New York, 1938

Illustration of numbers 1046 *and* 1047, *on preceding page*

1049. JAMES MONROE, FIFTH PRESIDENT OF THE UNITED STATES
Attributed to Jean Pierre Henri Elouis, American: 1755-1840
At bust length to half left, with powdered curling hair and sideburns, wearing a black coat with high turnover collar, white waistcoat and stock. Blue sky background. Locket frame, the reverse with locks of hairs within filets of pearls. *Oval: Height, 2½ inches*
Exhibited at the New York Historical Society, New York, 1934

300-

1050. TWO PORTRAIT MINIATURES *British School, Late XVIII Century*
Profile portrait of a young man in watercolor, the costume in pastework; on the reverse a miniature scene depicting the Sailor's Return, after Morland. The other, a bust portrait of a man to half left, wearing tie-wig, blue coat and cream-white waistcoat. Locket frames. [Lot.] *Heights, 2¼ and 2⅛ inches*

30-

1051. PORTRAIT OF A LADY *Hugh Bridport, American:* 1794-1832
Waist-length portrait of a young woman, her face directed to the observer and framed with brown hair dressed in curls; wearing a decolleté black gown with full sleeves. Shaded tan background. Locket frame. *Oval: Height, 2⅜ inches*

35-

1052. MRS HENRY PRATT (NÉE REBECCA CLAYPOOLE)
James Claypoole(?), American: 1720-1796
Waist-length figure to half left of a woman with a nosegay in her hair, a small ruff about her neck, and wearing a square-necked decolleté crimson gown with saffron scarf. Dark background. Framed as a brooch. *On parchment, oval: Height, 1¾ inches*

40-

Note: The frame is engraved on the reverse: "Rebecca Pratt, born November 26th, 1711". Rebecca Pratt (1711-af.1760) was the mother of Matthew Pratt and sister of the artist James Claypoole; the daughter of Joseph Claypoole, first warden of Christ Church, Philadelphia, which he had helped construct. She m. Henry Pratt, goldsmith of Philadelphia and friend of Franklin. *This is one of the earliest miniatures painted in America.*

Painted about 1750-60
From Arthur P. Howard, New York, 1938
See Anne Hollingsworth Wharton, *Heirlooms in Miniatures,* 1898, pl. opp. p. 42 and p. 69
See Harry B. Wehle, *American Miniatures,* 1927, pl. 1 and pp. 15-16

1053. JAMES H. CAUSTEN OF WASHINGTON, D. C. *Circa* 1840
Head in profile to the left of a youth with light brown hair and sideburns. Locket frame surrounded by pearls. With case.
Oval: Height, ⅞ inches

30-

Collection of J. Baker Kunkel, Wescoesville, Pa., 1934
Exhibited at the New York Historical Society, New York, 1934

1054. THOMAS W. BREWER OF ROXBURY, MASSACHUSETTS:
WAX MINIATURE *Jean Christian Rauschner, American: fl.* 1810
Profile bust-length portrait to the left of a young man with hair brushed forward and side burns; wearing a black coat, high white stock and waistcoat, and jabot. Tan background. Framed.
Circular: Diameter, 3¾ *inches*
40-
From Clapp & Graham Co., Inc., New York, 1933
Exhibited at the New York Historical Society, New York, 1934

1055. MINIATURE PORTRAIT GROUP OF THE BREWER FAMILY OF ROXBURY *American School, Late XVIII Century*
A lady in white seated with a child at her knees; at the left stands a gentleman in brown; landscape background. Framed as a brooch.
25-
Oval: Height, 1⅜ *inches*

Note: Engraving on the back of the brooch reads "Hannah Cazneau Brewer, born 1770. This heirloom given to Helen Brewer Brunson a great-great-grand-daughter, March 1902."

From Clapp & Graham Co., Inc., New York, 1933
Exhibited at the New York Historical Society, New York, 1934

1056. PORTRAIT OF A YOUNG MAN: PAINTING ON GLASS
American School, circa 1830
Bust portrait to half left of a young man with fair hair, in black suit with white bow stock, and lorgnettes. Framed.
15-
Oval: Height, 4 *inches*

1057. PORTRAIT OF A MAN *A. R. Bank, American: fl.* 1799
Bust-length figure to half right of a man with powdered hair in blue coat with buff waistcoat and white cravat. Signed and dated 2*d Octr.* 1799. Locket frame. *Oval: Height,* 2¾ *inches*
20-
Collection of Sumner Healy, New York, 1934
Exhibited at the New York Historical Society, New York

1058. ANDREW JOHNSON *American School, circa* 1860
Bust-length figure to half left, the face almost in profile, wearing a brown coat, black waistcoat and black bow tie. Signed with monogram AL. Framed. *Oval: Height,* 3¼ *inches*
12 50

1059. Lewis Gaylord Clark

Attributed to Charles Loring Elliot, American: 1812-1868

Distinguished bust-length figure, the face framed by brown hair and chin beard and turned to half right; in blue coat and waistcoat and light blue tie. Framed. *Height, 3⅜ inches*

Lewis Gaylord Clark (1810-1873) author, born in Otisco, N. Y.; editor of the *Knickerbocker Magazine,* which numbered among its contributors Irving, Bryant, and Longfellow, and had great influence on American magazine literature.

From Harry Stone, New York, 1938

1060. Comte de Rochambeau *French School, XVIII Century*

Bust portrait facing the observer, in gold-laced green uniform, with powdered wig. Framed. *Oval: Height, 1½ inches*

Collection of F. S. Allenby, Montclair, N. J., 1935

1061. Collection of Seven Engraved Portraits

Charles B. J. Fevret de Saint-Memin, French: 1770-1852

Later printings, five hand-colored, from the copper plates by St. Memin, comprising portraits of: the Hon. David Erskine and Mrs Erskine, James McHenry, Nathan Read, Thomas Jefferson, and William Duane. Together with a hand-colored photograph of Wm. P. Van Ness. [Lot.]

Note: See Elias Dexter, *The St.-Memin Collection of Portraits . . .*, 1862, Nos. 10, 19, 296, 336, 439, and 707, with biographies of the sitters.

1062. Eliza Birch Veacock, the Artist's Daughter

Thomas Birch, American: 1779-1851

Portrait head of a young girl with light brown hair, dressed high; a white ruffled lawn collar showing at her neck.

Watercolor, oval: Height, 3 inches

Note: A letter from the grandchild of the sitter states that the portrait is "of Eliza Birch Veacock, my grandmother, and painted by her father Thomas Birch, son of William Birch."

Purchased from a direct descendant of the sitter and artist
From Edmund Bury, Philadelphia, Pa., 1934

1063. Napoleon as First Consul

Denis Auguste Marie Raffet, French: 1804-1860

Standing figure in profile to the right, uniformed, with a cavalry escort in the middle distance. Signed. *Sepia wash, oval: Height, 3⅝ inches*

Collection of David Belasco, New York, 1931
Exhibited at the New York Historical Society, New York

1064. BENJAMIN TRUMBULL, D.D.

George Munger, American: 1781-1825

Waist-length portrait to half right of an elderly man with white hair, in black coat and waistcoat with white bands. Framed.

India ink wash on paper: Height, 3½ *inches*

Note: A pencil inscription on the back reads: "A good Likeness of Dr Trumbull of North Haven taken by Mr Munger between Feby 1st, 1818, and June . ., 1818, and paid for by Maltby, Goldsmith & Co." A pasted MS inscription, signed by James Terry, states that this portrait is the original from life for the engraved frontispiece in the sitter's "Complete History of Connecticut", (1818) and for the oil paintings in the Connecticut Historical Society and Yale College. Benjamin Trumbull (1735-1820) was an eminent historian and divine; D.D. Yale College, 1796.

Collection of Mrs Carrie Durand, Waterbury, Conn., great-granddaughter of the sitter

Collection of James Terry, New Haven, Conn.

Collection of Frederic Fairchild Sherman, Westport, Conn., 1936

1065. PORTRAIT OF THE ARTIST *John Vanderlyn, American:* 1775-1852

Bust-length profile portrait to the left, as a young man in black coat with high white collar and tie. Framed.

Watercolor, oval: Height, 3⅝ *inches*

Collection of the Vaughan family, 1912

Collection of Judge Clearwater, New York

Collection of W. A. Gough, Bridgeport, Conn.

From Clapp & Graham Co., New York, 1937

1066. MR PENINGTON *William Birch, American:* 1755-1834

Waist-length figure in profile to the left, in black coat and waistcoat with white cravat and powdered tie-wig, wearing spectacles. Painted oval. Framed. *Watercolor: Height,* 4¾ *inches*

Note: The Penington family was a prominent one among the Quakers of Pennsylvania; they originally came from England to New Jersey, settling in what is now Pennington, N. J., seven miles from Princeton, thence to Philadelphia.

Purchased from a descendant of the family

From Edmund Bury, Philadelphia, Pa., 1938

1067. BENJAMIN FRANKLIN *After Joseph Sifrède Duplessis*
Bust portrait to half left in coat with fur collar showing white jabot. Framed. *Sepia wash: Height, 4 inches*

12 00

1068. ROBERT GARRET *Robert Fulton (?), American:* 1765-1815
Bust-length portrait in profile to the left, within a painted roundel; the hair powdered, with sideburns; wearing a frilled jabot and coat with high turned collar. Shaded background.
Pencil, sepia wash and watercolor: Height, 8¼ inches; width, 7 inches
Exhibited at the Museum of the City of New York, N. Y., 1938
Described and illustrated in the *Antique Bulletin,* 1930, Vol. 4, No. 4, p. 13, plate 17

20-

1069. MARTHA BENTON (MRS FREDERICK LATHROP)
Louis Fairchild, American: b. 1800
At waist length in dark gown with shawl, starched white cap and collar. Signed with initials L. F., and dated *Feb.* 27, 1827.
Pencil and sepia wash: Height, 4 inches; width, 3 inches
Collection of Frederic F. Sherman, New York, 1934
Described and illustrated in F. F. Sherman, *American Miniatures of the Early Nineteenth Century,* Art in America, Vol. 24, April 1936, p. 76 and opp. p. 78

75

1070. PORTRAIT, SAID TO BE OF REV DANIEL HENDRICKSON OF MIDDLETOWN, N. J. *John Watson, American:* 1685-1768
Waist-length figure to half left, with right hand carried in his coat. Inscribed on back: *John Watson . . . . . AE.T.S.,* '73.
Plumbago on parchment, oval: Height, 5 inches; width, 4¼ inches

60-

Daniel Hendrickson was born in 1727 in Middletown (or Freehold) N. J. The Hendrickson family were original settlers in Monmouth County. The above portrait has also been thought to be a self-portrait; see Dunlap, vol. I, pp. 12-16, for the life of Watson. Works by this artist are extremely rare, two drawings made probably between 1717 and 1728 are to be found in the Historical Society of Pennsylvania.

From M. Conover, Middletown, New Jersey
From Ginsburg & Levy, Inc., New York, 1932
Exhibited at the New York Historical Society, New York, 1934 (as a portrait of the artist)

1071. MARGARET SHIPPEN (MRS BENEDICT ARNOLD)

Major John André, British: 1751-1780

Delicately delineated figure at waist length of a young woman with high coiffure surmounted by an elaborate beribboned headdress. Inscribed below: *Miss Margaret Shippen daughter of Chief Justice Shippen.* *Plumbago: Height, 6¼ inches; width, 4¾ inches*

850-

Margaret Shippen (1760-1804) was the third daughter of Chief Justice Edward Shippen (1729-1806), and a lineal descendant of the first Mayor of Philadelphia; The above sketch was drawn in May, 1778, in her costume for the "Meschianza", a *fête* organized by André, assisted in by herself, and given by the British officers to Howe upon the occupation of Philadelphia. The double historic interest of artist and sitter makes the portrait very rare indeed, for the artist is the Major André of such prominence in the history of the Revolution due to his fatal dealings with Arnold; and 'Peggy' Shippen, the second wife of General Benedict Arnold, is the subject of much recent debate as to whether she was the innocent party to the proceedings, as Washington believed her to be, or a plotter who led her husband into treason, as the recent discovery of the private papers of Sir Henry Clinton tend to show. A letter tracing the provenance of the drawing in the sitter's family, written by Mrs Sarah Shippen Haines, dated Jan. 14, 1933, will be given to the purchaser.

Collection of Edward Shippen Burd, nephew of the sitter
Collection of Edward Shippen, Philadelphia
Collection of Sarah Burd Shippen West, his daughter
Collection of Sarah Shippen Haines, her daughter
From Edmund Bury, Philadelphia, 1932

[See illustration]

1072. CHARLES CARROLL OF CARROLLTON

Thomas Sully, American: 1783-1872

Half-length figure, seated at a table, of a man with white hair, dressed in coat and robe. Framed with a portrait at half length of a young woman, by Sully.

Sepia wash drawing: Height, 4¼ inches; width, 3⅛ inches

Charles Carroll (of Carrollton) (1737-1832), American patriot, was the last survivor of the fifty-six signatories of the Declaration of Independence, adding "of Carrollton" after his name. In 1789, he was elected a senator; and in 1828, laid the cornerstone of the Baltimore & Ohio Railroad.

From the Ehrich Galleries, New York, 1933
Exhibited at the New York Historical Society, New York, 1934

[NUMBER 1071]

1073. GEORGE WASHINGTON *Eleanor Parke Custis, American:* 1779-1852
Head and shoulders portrait in horn spectacles, looking down to three-quarters left, almost in profile. Signed with initials E. P. C., and dated *Mt. Vernon,* 1796; with collector's inscription above.
Pencil: Height, 8½ *inches; length,* 9¾ *inches*

The signed initials are those of Eleanor Parke Custis, and the portrait has always been attributed to her; it is sketched on stationery with the watermark *W. Elgar,* 1795.

50-

Collection of Mary Coe, White Plains, 1837
Collection of Mrs Gertrude H. Camp, New York, 1929
Exhibited at Independence Hall, Philadelphia, April, 1928
Exhibited at the Grolier Club, New York, 1931
Exhibition of Portraits in Commemoration of George Washington, Ehrich Galleries, New York, 1932, No. 12

1074. HENRY HALL
Charles B. J. Fevret de Saint-Memin, French: 1770-1852
Bust-length profile portrait to the left as a young man with curling hair and sideburns, wearing a dark coat with white waistcoat, jabot, and high collar; pink ground. Together with two original St. Memin engraved copper plates. [Lot.]
Crayon on pink paper: Height, 19½ *inches; width,* 14½ *inches*

425-

Henry Hall (1783-1860) was president of the Columbia River Trading Company. Fort Hall and the Fort Hall Indian reservation in Oneida Co., Idaho, were named after him. This and a portrait drawing of Samuel Mendenhall, with original copper plates by Saint-Memin made from these drawings, have been in the possession of the sitter's descendants until recently. The Mendenhall drawing was given to the city of Savannah (of which city Mendenhall had been mayor); and the drawing of Hall and the two copper plates were sold by Dr Buck, the grandson, to Goodspeed's. These copper plates, with two impressions, now accompany the above portrait; on the reverse of the Mendenhall plate is engraved *Taken June* 1809.

Collection of Miss Eleanor Buck, Boston
Collection of Dr Howard Buck, Boston, 1934, grandson of the sitter
From Goodspeed's Book Shop, Inc., Boston, 1934
Exhibited at the Museum of Fine Arts, Boston, Mass., 1910
Exhibited at the New York Historical Society, New York, 1934
The engraving recorded and reproduced in Elias Dexter, *The St. Memin Collection of Portraits . . . .,* 1862, p. 87, No. 632 and pl. 632 (erroneously captioned J. B. Broadfoot)

[See illustration]

[NUMBER 1074]

1075. WILLIAM WHITE, DD., BISHOP OF PENNSYLVANIA

Thomas Sully, American: 1783-1872

Bust-length figure facing the observer, in black robe and white turn-over collar. *Sepia wash: Height,* 7½ *inches; width,* 5¼ *inches*

William White, D.D. (1748-1836) was the first Episcopal Bishop of Pennsylvania; Chaplain of the Continental Congress, and later of the United States Senate, under Washington. Mr A. E. Rueff, of the Brooklyn Museum, writes in a letter which will be given to the purchaser, dated November 22, 1933: "Some years ago, while in Baltimore, I called on Dr. Hoffmann who had just purchased a number of good items at a sale of the effects of a descendant of Bishop White. Among others he had a wash drawing of the Bishop which I recognized as the work of Thomas Sully. . ."

The above is possibly a sketch for the portrait of Bishop White by Sully, owned by the Trinity Episcopal Church, Pittsburgh.

20-

Collection of Dr Hoffmann, Baltimore, Md.

Collection of Mr A. E. Rueff, Brooklyn, N. Y., 1933

Collection of Mrs Mary H. Sully, Brooklyn, N. Y., 1933

Exhibited at the New York Historical Society, New York, 1934

1076. MARQUIS DE LAFAYETTE

John James Audubon, American: 1785-1851

Waist-length figure, turned slightly to the left, of the aged General in dark coat with white waistcoat, pleated shirt and high collar. The rays of a sun hidden by clouds form the background. Signed at lower left, AUDUBON, and dated 1821.

175-

Crayon, pencil and sepia wash: Height, 12 *inches; width,* 8¾ *inches*

Collection of Simon J. Shwartz, New Orleans, Louisiana, 1926

Tenth Official Loan (Lafayette) Exhibition, Museum of French Art, French Institute in the United States, New York, 1930, No. 137

LaFayette Centenary Exhibition, Maison Française, Rockefeller Centre, New York, 1934

John J. Audubon, A National Exhibition, Academy of Natural Sciences of Philadelphia, 1938, No. 58 (illustrated in catalogue)

1077. PRESIDENT JOHN QUINCY ADAMS

Thomas Sully, American: 1783-1872

Seated at full length beside a table lighted by a window at the left, holding in his hands a document.

110-

Sepia wash drawing: Height, 10 *inches; width,* 6 *inches*

The portrait in oils, for which this is an original sketch, was painted in 1824. The drawing was purchased by Mr Hewitt from Mrs Sully, taken from Sully's sketchbook.

Collection of Mary H. Sully, Brooklyn, New York, 1934

Exhibited at the New York Historical Society, New York, 1935
Loan Exhibition of Portraits. . ., 150th Anniversary of the Formation of the Constitution of the U. S., Corcoran Gallery of Art, Washington, D. C., 1938, No. 220

1078. REV SAMUEL B. WYLIE, DD. *John Neagle, American:* 1796-1865
Three-quarter length figure to half left, seated in a crimson armchair, before a reddish brown background; wearing black coat and robe, and holding a tan volume. With MS inscription below.
Oil on prepared paper: Height, 15 inches; width, 9¾ inches

Note: The inscription reads: "Study by Neagle for a portrait of Saml. B. Wylie, D.D. (vice provost of the University of Pennsylvania) ordered by the students of the Academical department of the University. The painting was hung up Feby. 11th, 1847, in the University building. In the painting the background, hands &c. were changed from this sketch."

Samuel B. Wylie, D.D. (1773-1852) was Professor of Hebrew, Greek, and Latin; Vice-Provost of the University of Pennsylvania from 1834 to 1845.

50-

From the Ehrich Galleries, New York, 1933
Loan Exhibition of Portraits by John Neagle, Pennsylvania Academy of the Fine Arts, Philadelphia, 1925, No. 75
Exhibited at the New York Historical Society, New York, 1934

1079. MISS JULIA WEBSTER *George Linen, American:* 1802-1888
Half-length figure of a young woman, with smooth dark hair parted at centre, wearing a low-necked bottle green gown with crimson shawl. Sky background with a column at left; within painted oval. With MS. inscription on back of panel: *Miss Julia Webster given to Mrs. C. L. Webster by her father Stephen White. Miss Webster married S. A. Appleton;* signed, and dated *New York,* 1837.
Oils on panel: Height, 8½ inches; width, 6¾ inches

30-

From Goodspeed's Book Shop, Inc., Boston, 1924
Exhibited at the New York Historical Society, New York, 1934

1080. PORTRAIT, SAID TO BE OF EBENEZER STOCKER OF PHILADELPHIA
Robert Field, American: d. 1819

Waist-length portrait to half left, posed before a marine landscape with a ship in the offing and high rocks at right; he wears a greenish blue coat with velvet collar, and white stock and frill. Signed at middle right with initials R. F., and dated 1801.

Watercolor, oval: Height, 8½ *inches; width,* 7⅛ *inches*

200-

Note: I. F. Jones, a descendant, stated the sitter to be Ebenezer Stocker (d. 1806) of Philadelphia; a corporal in the Lexington Alarm, 1775; sergeant, 27th Continental Infantry, 1776; second-lieutenant, 1777; served until 1783. Mr Sherman lists the portrait as representing an unidentified ship owner. . .; according to Mr Piers, Field was on the eastern shore of Maryland in or soon after August, 1801, where he could have painted a portrait of a Baltimore merchant or ship-owner.

Mr Sherman, in his article on the paintings (see below) says: "Robert Field's watercolor portraits are the rarest of his works, Harry Piers listing but ten of them against over fifty 'oils' and sixty odd miniatures. . . Except for the very beautiful Frances Dana, reproduced in photogravure in Mr Pier's volume, the present portrait of the man is unquestionably Field's finest likeness in this medium."

Mr Harry Piers, in a letter dated Nov. 24, 1931, writes to Mr Ehrich: "Mr John Hill Morgan had informed me that these portraits had recently come to light. . . The portrait of Mr Stocker is an extremely beautiful one—at least one of the most beautiful, if not the most beautiful—of his watercolors. . ."

Companion to the following

Collection of Ida French Jones, Germantown, Pa., a direct descendant of the sitter

From the Ehrich Galleries, New York, 1931

Described and illustrated in Frederic Fairchild Sherman, *Two Newly Discovered Watercolor Portraits by Robert Field,* Art in America, February 1932, Vol. 20, pp. 85-86 and plate

[See illustration]

1081. PORTRAIT, SAID TO BE OF MRS EBENEZER STOCKER OF PHILADELPHIA *Robert Field, American: d.* 1819

Half-length figure to half right of a young woman in white gown and rose turban; before a deeper rose drapery, disclosing a landscape at lower right. *Watercolor, oval: Height,* 8¾ *inches; width,* 7⅛ *inches*

60-

See note to preceding.

Companion to the preceding

Collection of Ida French Jones, Germantown, Pa., a direct descendant of the sitter

From the Ehrich Galleries, New York, 1931

[NUMBER 1080]

1082. ELIZA HOPKINS NICOLL (MRS GEORGE ROBERT DOWDALL)

John Wesley Jarvis, American: 1780-1839

Portrayed at half length to half right, wearing a square-necked gown and cerulean blue shawl. Light background. Signed at lower right with initials, J. W. J., and dated 1809.

Watercolor, oval: Height, 4¾ inches; width, 3½ inches

30-

Eliza Hopkins Nicoll (b. 1786) was the daughter of General Matthias Nicoll and Sarah Taylor Nicoll of Stratford, Conn., descended from the Hon. Matthias Nicoll, Mayor of New York City in 1672, and previously Secretary to Sir Richard Nicoll, first English Governor of New York; married June 26, 1808 George Robert Dowdall. A complete genealogy for Mr and Mrs Dowdall, asembled by Mr W. H. Everest, will be given with the paintings.

Companion to the following

Collection of Josephine Dowdall Baker, daughter of the sitter

Collection of Winter Hamilton Everest, New Haven, Conn., 1931, her cousin

Exhibited at the New York Historical Society, New York, 1934

1083. GEORGE ROBERT DOWDALL OF STRATFORD, CONNECTICUT

John Wesley Jarvis, American: 1780-1839

At half length to half left, with left arm thrown over chair back, wearing black coat with white stock. Light background. Signed at middle right with initials, J. W. J., and dated 1809.

20-

Watercolor, oval: Height, 4¾ inches; width, 3½ inches

George R. Dowdall (1783-1829) was born in Dublin, Ireland; died in Canton, China, while in command of the ship *Ajax;* was Master of sailing vessels from 1801. Married Eliza Hopkins Nicoll (see note to the preceding).

Companion to the preceding

Collection of Josephine Dowdall Baker, daughter of the sitter

Collection of Winter Hamilton Everest, New Haven, Conn., 1931, her cousin

Exhibited at the New York Historical Society, New York, 1934

1084. PORTRAIT OF A LADY

12½

Attributed to Rembrandt Peale, N.A., American: 1778-1860

Painted brown oval containing the half-length figure to half right of an elderly woman in black gown with leg-o'-mutton sleeves, frilled white collar and cap, her face in brilliant light. Shaded brown drapery in background. *Oils on panel: Height, 7½ inches; width, 6½ inches*

Exhibited at the New Historical Society, New York, 1934

1085. PORTRAIT, SAID TO BE OF MARQUIS DE LAFAYETTE
American School, Early XIX Century
Head in profile to the right, showing a dark coat with brown waistcoat and high collar. Gray background.
Pastel: Height, 6¾ inches; width, 5½ inches

7 15

1086. JOHN QUINCY ADAMS AT THE AGE OF SIXTEEN
Dutch School, XVIII Century
Bust-length portrait to half right as a boy with waved and powdered hair, wearing light blue coat and apricot waistcoat with jabot.
Gouache: Height, 8¾ inches; width, 6¾ inches

105-

Note: An MS inscription on the back reads: "To my Dear Companion:—My portrait copied at the age of 16 with my best coat and powdered hair, while in Holland, with my Father. 1785." Signed, *J. Q. Adams,* 1825.

Collection of Simon J. Shwartz, New Orleans, La., 1926
Exhibited at the New York Historical Society, New York, 1934

1087. HEAD OF A MAN *Giovanni Battista Tiepolo, Venetian:* 1696-1770
Head of a boy with closely cropped hair, and sensual strongly delineated features, eyes gazing toward the observer; his cheek supported by his right hand, the latter lightly sketched in pencil.
Sanguine and chalk: Height, 13½ inches; width, 10 inches

17 15

1088. TWO CUPIDS *Giovanni Battista Tiepolo, Venetian:* 1696-1770
Two cupids, one with bow, flying amid clouds in pursuit of doves. Part of signature at lower right.
Pen and ink and wash: Height, 6¾ inches; length, 9½ inches

10-

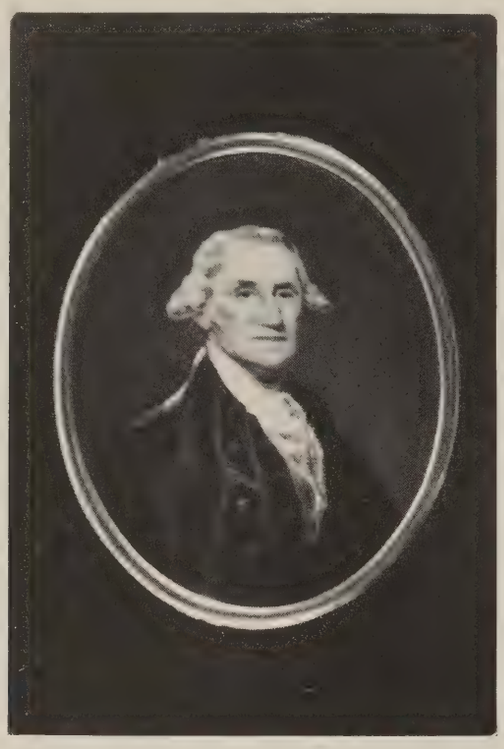
HISTORICAL AMERICAN ASSOCIATION ITEMS AND OTHER BIBELOTS

1089. TWO U. S. 1873 GOLD DOLLARS CAROLINA, BECHTLER GOLD DOLLAR, AND CALIFORNIA 1871 HALF-DOLLAR
All very fine; four pieces. [Lot.]
Collection of Giulia P. Morosini, New York, 1932

15-

1090. CAMEO PORTRAIT OF ZACHARY TAYLOR, TWELFTH PRESIDENT OF THE UNITED STATES *American School, circa* 1850
Bust length portrait in profile to the right, exquisitely wrought in white on a *café au lait* ground. *Oval: Height, 1½ inches*

17 15



[NUMBER 1091]

1091. ENAMEL MINIATURE OF GEORGE WASHINGTON, INSET IN GOLD AND TORTOISE-SHELL SNUFF BOX

William Birch, American: 1755-1834

Oblong box in plain black shell lined with gold, the cover inset with an oval enamel miniature of George Washington at half length, facing half right, in black velvet coat and white lawn jabot before a dark red background. Signed with the initials W. B., and dated '86 (?).

450-

Height of miniature, 2¼ *inches; length of box,* 3⅝ *inches*

Note: This box is said to have been owned by General Lafayette.

Collection of Herbert Lawton, New York, 1937
Washington Exhibition, Museum of Fine Arts, Boston
Exhibited at the Worcester Art Museum, Worcester, Mass.
Exhibited at the Charleston Museum, Charleston, S. C.

[See illustration]

1092. GRISAILLE MINIATURE PORTRAIT OF LAFAYETTE, INSET IN SNUFF BOX *Pieter Joseph Sauvage, Flemish:* 1744-1818
Bust-length profile portrait to the left of Lafayette in tie-wig, coat, with high collar and jabot, in pale gray grisaille on a dark background, dated *f* 1776; inset in a circular snuff box.
Diameter of miniature, 1⅞ inches; of box, 2⅞ inches
Tenth Official (LaFayette) Loan Exhibition, Museum of French Art, French Institute in the United States, New York, 1930, No. 134

20-

1093. PORTRAIT OF JOHN PAUL JONES, INSET IN TORTOISE-SHELL BONBONNIÈRE *American School*
Half-length portrait in military uniform, holding a telescope; before a marine background with a ship aflame. After the painting by R. Brookshaw. *Diameter of miniature, 3⅛ inches; of box, 3⅝ inches*
Exhibited at the New York Historical Society, New York, 1934

17 50

1094. MINIATURE PORTRAIT OF A GENTLEMAN INSET IN SNUFF BOX
British School, Late XVIII Century
Bust portrait to half right of a gentleman in powdered tie-wig and rose lake coat with white jabot. Dark background. Inset in a maroon lacquer box lined with tortoise shell.
Height of oval miniature, 1½ inches; diameter of box, 2½ inches
Exhibited at the New York Historical Society, New York, 1934

7 50

1095. PAIR EARLY AMERICAN SILVER SHOE BUCKLES
George Tyler, Boston, Mass.: 1740-1785
Curved square buckle stamped with maker's mark: GT in a rectangle. Rare. *Width, 1½ inches*
Collection of H. Thomas Farrar, New York, 1932

12 50

[NUMBER 1096]

1096. FOUR RARE BATTERSEA ENAMEL MIRROR KNOBS WITH PORTRAITS OF WASHINGTON, GOUVENEUR MORRIS, GEN'L. REED, AND LAWRENCE *Circa* 1780-90

Consisting of an oval plaquette of white enamel in a beaded frame of gilded metal to which is attached the screw shank; decorated in transfer engraving with a bust portrait of Washington in Continental uniform and tricorn hat, titled *G. Washington;* General Reed in profile, titled *Gnl. Reed;* Gouverneur Morris in profile, titled *Governeer Morris Esqr.;* Henry Lawrence in half profile, titled *Henry Lawrence Esqr.* *Height, 2 inches*

110-

Note: These mirror knobs are highly important, inasmuch as they are contemporary, as indicated by the style of the engraving and the form of the mount; and as such are excessively rare mementos of four distinguished personages of the Revolutionary period.

Exhibited at the Brooklyn Museum, Brooklyn, N. Y.

[See illustration]

1097. WASHINGTON AND LINCOLN GOLD WATCH FOB
Circular frame of gold enclosing *camaïeu* portraits of Washington and Lincoln on glass. Together with two gold-plated fob seals. [Lot.]
Diameter, 7/8 inch
Collection of Stanley H. Lowndes, Northport, Long Island
From Ginsburg and Levy, New York

30-

1098. PAIR PASTE SHOE BUCKLES, ORIGINALLY OWNED BY JONATHAN TRUMBULL, JR
Curved oval buckle of paste on a metal frame; one imperfect.
Length, 3 1/2 inches
From Ginsburg and Levy, New York

5-

1099. EMPIRE SILVER SUGAR SIFTER, FORMERLY OWNED BY PRESIDENT JAMES MONROE *French, circa* 1810
Heavy silver ladle with richly perforated bowl, the handle engraved with the initial M in a shield-shaped cartouche. *Length, 7 3/4 inches*

40-

Note: See accompanying affadavit.

Collection of Mrs Hortense Monroe McIntyre, Philadelphia, 1917
Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1938

1100. EIGHTEEN-KARAT GOLD WATCH ENGRAVED WITH A PORTRAIT OF GEORGE WASHINGTON AT TRENTON
M. J. Tobias, Liverpool, circa 1820-5
Observation time-piece in eighteen-karat gold, the back of the case engraved with a representation of Washington after the well-known Trumbull portrait. Inner case engraved with maker's name.
Diameter, 1 7/8 inches
Collection of William Lanier Washington, New York, 1920
Collection of Charles Hitchcock Tyler, New York, 1933

20-

[See illustration]

Illustration of number 1100, *on following page*

[NUMBER 1103]
CENTRE: NUMBERS 1100 AND 1102
AT TOP: NUMBER 1101

1101. HISTORIC SILVER SEAL, ORIGINALLY OWNED BY THE MARQUIS DE LAFAYETTE

Oval seal cut with the arms of Lafayette and mounted on a turned wood handle. *Length,* 3¼ *inches*

35-

Exhibited at Tenth Official (Lafayette) Loan Exhibition, Museum of French Art, French Institute of the United States, New York, 1930

Exhibited at New York Historical Society, New York City, 1934

[See illustration]

1102. GOLD WATCH AND FOB, ENGRAVED WITH PORTRAITS OF GEORGE WASHINGTON

Handsomely decorated gold watch in out-case engraved with a bust portrait of Washington, to which is attached a gold fob, richly chiseled and framing a crystal plaquette which is also engraved with a portrait of Washington, and thirteen stars.

[See illustration]

8 v –

1103. BURL MAPLE SNUFF BOX, PRESENTED TO ANDREW JACKSON BY THE MARQUIS DE LAFAYETTE

Circular box with loose lid, in richly figured golden maple lined with tortoise shell; the lid mounted with a gilded copper *bas-relief* medallion of the Marquis de Lafayette, titled: *Lafayette* and *Morel f.*, 1825. *Diameter, 3½ inches*

20 –

Exhibited at Tenth Official (Lafayette) Loan Exhibition, Museum of French Art, French Institute of the United States, New York, 1930

Exhibited at the New York Historical Society, New York, 1934

[See illustration]

1104. GEORGIAN SILVER TEA STRAINER, FORMERLY OWNED BY PRESIDENT ANDREW JACKSON

v –

Tiny perforated bowl, with swivel handle and pin for fastening to teapot spout. *Diameter, 1½ inches*

Collection of Andrew Jackson IV, New York, 1927

Exhibited at Brooklyn Museum, Brooklyn, N. Y., 1938

1105. TWO NAVAJO INDIAN SILVER BRIDLE ORNAMENTS FORMERLY OWNED BY GENERAL CUSTER

10 –

A circular medallion and an oval medallion with perforations in a decorative design, for embellishing a horse bridle.

Width, about 2¾ inches

Note: The silver bridle ornaments were given by General Custer as souvenirs to Mrs O. N. Willard at Fort Riley, Kansas, in 1867.

1106. SILVER-PLATED KNEE BUCKLE, FORMERLY OWNED BY JAMES DUANE, FIRST MAYOR OF NEW YORK

Of curved rectangular form, with double-pointed tongue and decorated with tooling. On the back are scratched the initials E. M.

Length, 2¾ inches

10-

Note: The buckle was originally the property of James Duane (1735-1797) who besides filling many important colonial offices was appointed by George Washington first Mayor of New York City.

1107. GOLD RING CONTAINING HAIR FROM THE HEADS OF GEORGE AND MARTHA WASHINGTON, LAFAYETTE, AND MRS CUSTIS

Finger ring of expanding width, mounted with an octagonal plaquette containing hairs sealed under glass. Around the glass is inscribed: *Washington—Lafayette;* back of ring inscribed: *Custis.*

Diameter, ¾ inch

Note: An A.L.S., of Eliza P. Custis, granddaughter of Mrs Washington, dated Baltimore, August 5, 1828, describes the ring as follows: "It contains the hair of three persons whom all the world unite in respecting; the auburn hair is the hair of General Washington; the white, of Mrs Washington at the time when all who knew her mourned her death; the gray is General Lafayette's when last in our country . . . General Lafayette calls me his daughter, my hair may therefore be placed with theirs." The letter referred to above was written by Eliza P. Custis to Miss Harriet West of Baltimore, to whom she gave the ring. The history of the ring is further recorded in an affidavit, which together with the A.L.S., will be given to the purchaser.

Collection of Eliza P. Custis, Baltimore, 1828

Collection of Harriet West, Baltimore

Collection of Dr James A. Steuart, Baltimore

Collection of Miss Emily B. Steuart, Baltimore, 1929

Exhibited at Tenth Official (Lafayette) Loan Exhibition, Museum of French Art, French Institute of the United States, New York, 1930

Exhibited at the New York Historical Society, New York, 1934

[See illustration]

[NUMBERS 1108 AND (AT TOP) 1107]

1108. GOLD FOB SEAL OF GENERAL NATHANAEL GREENE OF THE CONTINENTAL ARMY

Composed of an oval plaquette, one side *intaglio*-carved with the arms of General Nathanael Greene, the reverse with the script initials *N. G.* entwined; suspended on a tastefully designed gold bar.

Length, 1¾ *inches*

Note: General Nathanael Greene (1742-1786) was next in importance to Washington in command of the Continental Army. The gold seal can be traced through several descendants of the Greene-Nightingale family, from whom Mr Erskine Hewitt obtained it. Intrinsically, it is a valuable specimen of early American goldsmithing.

Collection of General Nathanael Greene
Collection of Martha Washington Greene Nightingale, Providence, R. I., his daughter
Collection of Phineas Miller Nightingale
Collection of William Nightingale
Collection of Frances Nightingale

[See illustration]

1109. PAPIER MÂCHÉ SNUFF BOX AND CIGAR CASE WITH OLD NEW YORK VIEWS

Cigar case painted with a view of the Crystal Palace erected for the New York World's Fair of 1853; circular snuff box decorated with an engraved view of the junction of Broadway and the Bowery, showing rustic cart and shepherd. Rare.

15-

Exhibited at Brooklyn Museum, Brooklyn, N. Y., 1938

1110. DECORATED PAPIER MÂCHÉ TEA CADDY FORMERLY OWNED BY ELIZABETH WASHINGTON

Oval, with hinged lid and painted with shell medallions.

Height, 4¾ *inches*

7.50

Note: The caddy was originally the property of 'Betty' Lewis, sister of George Washington, who resided at Kenmore, Virginia.

Collection of Charles Gunther, New York, 1921

1111. TWO IRON CANNON BALLS OF THE REVOLUTIONARY WAR

Solid ball mounted on iron pedestal. Together with an Indian tomahawk. [Lot.] *Diameter,* 3¾ *inches*

17-

Note: One ball was fired by the British at Colonel William Prescott's men on Breed's Hill (Charlestown, Mass.) on June 17, 1775; the other ball was fired by the British at Putnam's men on Romney Marsh, May 27, 1775.

Collection of James Stillman, New York, 1918

1112. GOLD-MOUNTED IVORY-HEADED CANE, PRESENTED BY GEORGE WASHINGTON TO GENERAL ANTHONY WAYNE

Short cane of hard maple or birch, the swelling and slightly curved head of ivory, carved in relief with the American eagle and shield, and joined to the shaft by a gold ferrule. *Length,* 36 *inches*

160-

Note: The cane is understood to have been a gift from George Washington to General Anthony Wayne. It was obtained from General Wayne's grand-nephew, Wayne Evans, of Philadelphia. Another cane, with similar provenance, is in the Ticonderoga Museum.

Collection of Wayne Evans, grand-nephew of General Wayne, Philadelphia

[See illustration of detail]

[NUMBER 1112]

1113. BONE-HANDLED RAZOR, FORMERLY OWNED BY GEORGE WASHINGTON
Heavy steel blade stamped: *Made for F. P.* White bone handle engraved: *Gen. Washington,* also with the initial *P* on the reverse
Length, 8 *inches*

Note: An accompanying letter states that the razor was in the possession of General Washington, and was handed down in the Dwight family, one of whose ancestors was Aaron Burr.

10-

1114. PAIR HAND-FORGED IRON EMBER TONGS, FORMERLY OWNED BY THOMAS JEFFERSON
Pipe tongs fashioned in concertina style, and said to have been made by Thomas Jefferson for his own use. *Length,* 14 *inches*
Collection of William Lanier Washington, New York, 1920

25-

1115. HISTORIC EIGHTEENTH CENTURY ENGLISH PEWTER CAMP SERVICE FORMERLY OWNED BY GEORGE WASHINGTON
Comprising eleven large plates or chargers, graded in size; twenty-eight medium-sized plates also varying slightly in size; and three 6½-inch bowls. Ten pieces bear the touch of Robert Porteus of Gracechurch St., London; five bear the touch of Samuel Ellis; three, that of John Thomas of Fenchurch St., London; one of William King of London; six pieces, that of Ash & Hutton of London; fourteen pieces bear the touches probably of Richard Bache of London; and three pieces are unidentified. Three of the plates have initials scratched on the back. [Lot.]

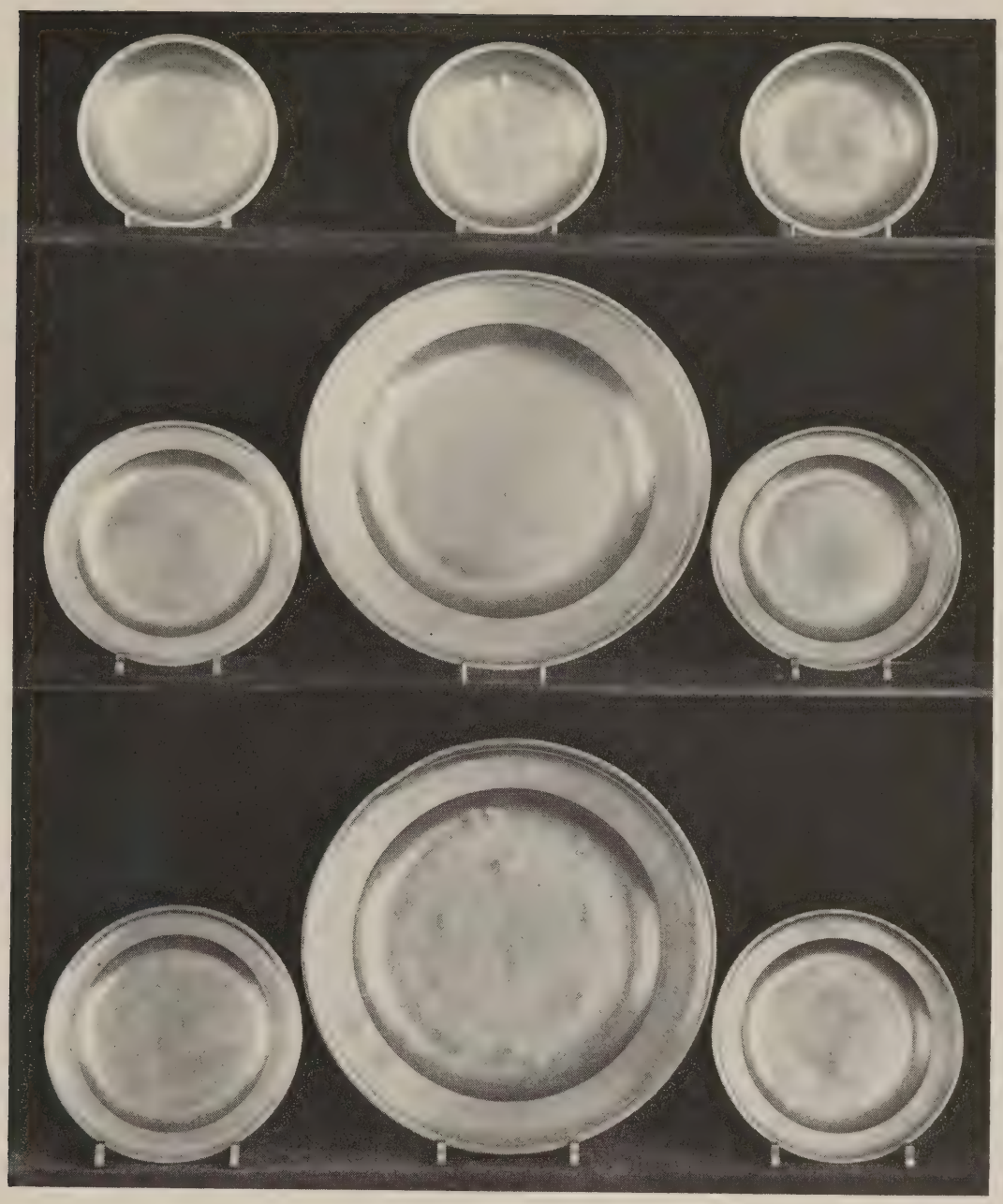
200-

Note: The history of the pewter service, supported by documents which will be given to the purchaser, is as follows: The service was presented by George Washington to his friend, Judge Andrew Hopper, of Bergen County, New Jersey, near whose house (now 'Mountain Side Farm') Washington had his encampment on several occasions. Judge Hopper had been instrumental in frustrating a British raid in that locality, and had thus earned Washington's admiration. The service is understood to have been in the Washington family for some years prior to the war, and to have been acquired by Washington from among General Braddock's effects after Braddock's defeat in the French and Indian War, in which campaign Washington held a subordinate command. The initials scratched on the back of some of the plates are believed to have been made by members of Braddock's staff. The fact that the service is of English make would seem to support this claim. From Judge Hopper, the service came into the possession of the following persons: Mrs. Mary Bogert, his daughter, and Andrew H. Hagerman, her grandson. According to the latter, the service remained for many years at the tavern at Mawah, kept by the Hagerman family, and that Harriet Beecher Stowe obtained one of the plates on one of her visits to the tavern.

Collection of Rep. Abram S. Hewitt, Washington, and New York, *circa* 1881

Washington Inauguration Centennial Celebration (Loan Exhibition of Historical Portraits and Relics), Metropolitan Opera House, New York City, 1889

[See illustration of part]



[NUMBER 1115]

1116. FIVE ENGLISH EIGHTEENTH CENTURY PEWTER PLATES
FORMERLY USED BY GEORGE WASHINGTON
With touch of Francis Piggott, of Newgate Street, London. [Lot.]
Diameter, 8½ *inches*

Note: The pewter plates are said to have been used by Washington when he occupied the Dey house in Preakness, . . . as a headquarters. The plates bear the touch of Francis Piggott, London pewterer *circa* 1760-70, who worked in Newgate St., London.

60-

From the Francis Dey House Sale

1117. SILVER-FITTED MAHOGANY DRESSING CASE, ORIGINALLY OWNED BY THE MARQUIS DE LAFAYETTE
Heavy mahogany case opening in two parts, the lid mounted with a brass shield engraved with the arms of Lafayette. Containing contemporary hallmarked silver and glass fittings besides other accessories; mirror in lid cracked. Original leather case.
Length, 11¼ *inches*

25-

Note: The dressing case forms part of a group of mementos of the Marquis de Lafayette formed by the Marquis de Girardin, of which collection certain items appear from time to time at public sale in New York.

Tenth Official (Lafayette) Loan Exhibition, Museum of French Art, French Institute of the United States, New York, 1930
Exhibited at the New York Historical Society, New York, 1934

1118. PAIR CHASED SILVER SUSPENDER BUCKLES, FORMERLY OWNED BY GEORGE WASHINGTON
Elaborate buckle in the form of an entwined serpent, to which is attached a lappet decorated in *repoussé.* With chain attachment.
Width, 2½ *inches*

30-

Note: The silver buckles were given to Washington by his nephew, Lawrence Lewis who received them once more after Washington's death.

Collection of Charles Eliot Norton, New York, 1923

[See illustration]

1119. EARLY AMERICAN SILVER PAP BOAT
FORMERLY OWNED BY GEORGE WASHINGTON *Circa* 1795
Boat-shaped low vessel with flaring mouth, solid handle, and beaded foot; the initial W with a bird crest engraved on the side.
Length, 6 inches

300-

Collection of Lanier Washington, New York, 1920

[See illustration]

[1120] [1119] [1120]

AT TOP: NUMBERS 1118-1121-1118

1120. TWO EARLY AMERICAN SILVER TABLESPOONS
FORMERLY OWNED BY MARTHA WASHINGTON
Adam Lynn, District of Columbia, w. 1796

Oval bowl and tapering stem, the face engraved with the initial W, the reverse with the initials, D. L., also the maker's mark: LYNN in a rectangle.

Note: The spoons were inherited by Captain George Lewis from his uncle, George Washington, and bequeathed by him to his son, Daingerfield Lewis, whose initials are engraved on the handles; and descended from him in the Lewis family.

12.50

Collection of Charles Gunther, New York, 1921

[See illustration]

1121. RARE SILVER SEAL PRESENTED BY GEORGE WASHINGTON TO HIS AIDE, CAPTAIN NATHAN GHWEER

Bell shape, showing the Washington arms on a shield flanked by palm and bay branches. *Length,* 1 3/8 *inches*

27.50

Note: The seal is said to be one of six made for George Washington, and given by him to members of his staff. The present seal has descended in the Geer family, whose ancestors settled in Virginia in the seventeenth century, and one of whom, Captain Nathan Ghweer, was a friend of Washington's and his aide-de camp during the Revolutionary War. Upon the death of Captain Nathan Ghweer, the name was changed to Geer, when they left Virginia with Daniel Boone and settled in Kentucky. (See affidavit).

Collection of Theodore Thurston Geer of Oregon, c. 1900
Collection of Governor Frederick Heman Geer, Oregon, his son, 1927
Collection of Martha S. Geer, Oregon, 1931

[See illustration]

1122. THREE GOLD SHIRT STUDS, WORN BY
COL. WILLIAM AUGUSTINE WASHINGTON

Small circular stud, the surface engraved with a conventional rosette design; in plush-lined case.

15.-

Note: The studs were the property of Colonel William Augustine Washington, the eldest nephew of General Washington, and were handed down in the family to William Lanier Washington. See affidavit, dated 1921.

1123. TWO DECORATED PORCELAIN SNUFF BOXES

A Capo di Monte snuff box molded and painted with figures and flowers; and a Dresden snuff box in the Louis XV style. [Lot.]
Lengths, 3 *and* 3½ *inches*

70.-

Illustration of numbers 1120 *and* 1121 *on preceding page*

HISTORICAL AMERICAN PORTRAIT BUSTS

N. WILLIAMSON
AMERICAN: fl. 1790 (?)
[Walnut Bust]

1124. BENJAMIN FRANKLIN
Portrait facing the observer, wearing coat and waistcoat, his long hair falling to his shoulders. Scratched on back is the inscription: *Franklin By Williamson,* 1787. *Height,* 10 *inches*
From Jane Teller, New York

40-

ROBERT E. LAUNITZ, N.A.
AMERICAN: 1806-1870
[Marble Bust]

1125. HEAD OF A CHILD
Bust of a smiling chubby infant with bare breast; on round socle.
Total height, 15 *inches*

12 50

GIUSEPPE CERRACCHI (?)
AMERICAN (ITALIAN): 1751-1802
[Marble Bust]

1126. BENJAMIN FRANKLIN
Facing the observer, with loosely tied neckerchief and long hair falling to his shoulders. On round yellow Siena marble plinth.
Height of bust, 10 *inches*
Collection of Dr Eugene Pettit, Oxford, Pa.
From Arthur Sussel, Philadelphia, 1934

[See illustration]

22 50

AMERICAN SCHOOL
EARLY XIX CENTURY
[Terra Cotta Bust]

1127. DOLLY PAYNE MADISON
Small bust, wearing decolleté gown and loose draperies, her head swathed in a turban; repaired; inscribed on back. On ebonized socle.
Height, 13 *inches*

3 50

Note: Portraits in terra cotta of American historical personages are very rare, and few sculptors worked in this medium during the nineteenth century.

[*Continued*

Illustration of number 1126, *on page* 131

Number 1127 *Concluded*]

This bust has been traditionally attributed to Giuseppe Cerracchi (1751-1802), or alternately to William Rush (1756-1833). Purchased from Mr J. B. Kunkel of Wescoesville, Pa., to whom it had descended from his grandmother, Annie Payne Causten, the niece of Mrs Dolly Payne Madison, and the daughter of her brother, John Coles Payne; she was legally adopted by Mrs Madison and was bequeathed one-half of her estate. We have been unable to trace any similar work.

Collection of Annie Payne Causten, niece of the sitter

Collection of Mary Causten Kunkel, her daughter

Collection of J. B. Kunkel, Wescoesville, Lehigh Co., Pa., 1934, her son

GIUSEPPE CERRACCHI

AMERICAN (ITALIAN): 1751-1802

[Marble Bust]

1128. ALEXANDER HAMILTON

Portrait in the classic style with bare breast crossed by a riband over the right shoulder, and close wavy hair in the Roman style; round socle. With columnar marble pedestal.

Total height of bust, 25 *inches; of pedestal,* 41 *inches*

Note: Alexander Hamilton was sculptured from life by Cerracchi in 1794, according to Dunlap (*History of the Arts of Design,* Vol. 2, p. 95); one bust is in the New York Public Library, and the present replica was acquired by Abram S. Hewitt indirectly from the DeWitt Clinton family. It is understood to have graced originally the DeWitt Clinton mansion in Albany (See note to the Franklin bust, No. 1129), and to have been given by the Governor's son in part payment of a drunkard's bill to the Delavan House, whence it came (together with the busts of Washington and Franklin) into the possession of a Washington antique dealer, from whom it was purchased by Mr Hewitt during his term in Congress. Another replica belongs to the Maryland Historical Society.

175-

Collection of Governor DeWitt Clinton (1769-1828), Albany, N. Y.

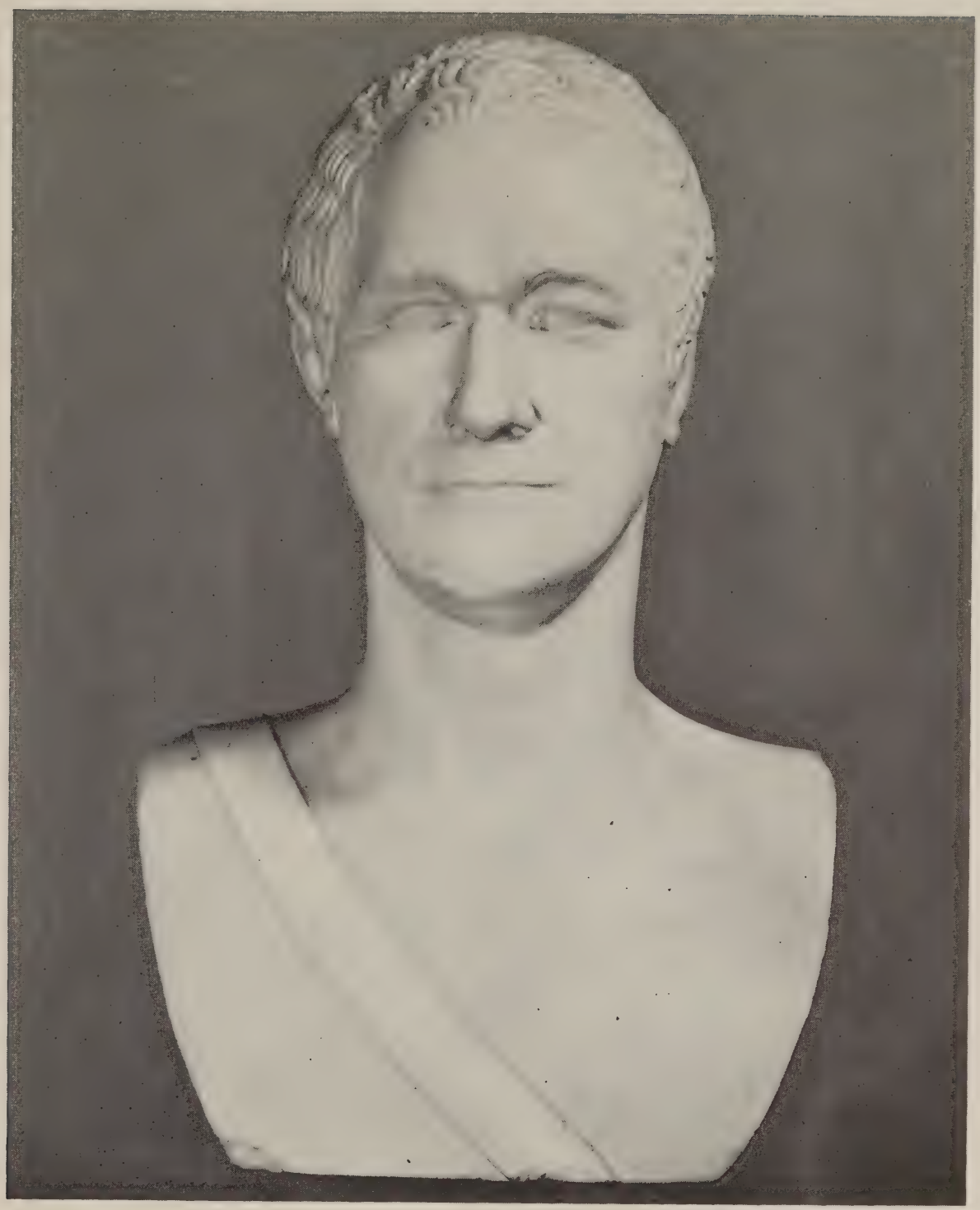
Collection of Rep. Abram S. Hewitt, Washington, D. C. and New York, c. 1880

Loan Exhibition, Centennial of Washington's Inauguration, New York, 1889, No. 308

Recorded in C. W. Bowen, *The History of the Centennial Celebration of the Inauguration of George Washington,* 1892, p. 472

Recorded in Harry MacNeill Bland, *The Portraiture of Alexander Hamilton* (in preparation)

[See illustration]



[NUMBER 1128]

JEAN ANTOINE HOUDON
FRENCH: 1741-1828
[Marble Bust]

1129. BENJAMIN FRANKLIN
Wearing coat and loosely knotted neckerchief, his hair falling to his shoulders; on round socle. With yellow Siena marble pedestal.
Total height of bust, 25 inches

Note: This bust of Franklin came originally from the DeWitt Clinton family of Albany (see note to the Cerracchi bust of Hamilton [No. 1128]), and was purchased by Abram S. Hewitt in Washington during his term in Congress. In Bowen's book on the Washington Centennial (*vide infra*), Mr Hewitt is quoted as stating the following: "There is no doubt about the authenticity of the work, because before I purchased it I applied to Charles Clinton, who was then State Librarian at Albany, who informed me, by a letter in my possession, that he remembered very well the time when the bust was made, and the fact that it was in his father's library for many years. Mr Clinton, at the date of this letter, was over eighty years of age, and has since died."

Houdon executed a number of busts of Franklin, who arrived in Paris in 1777, which were exhibited at the Salons of 1779, 1783 and 1791. Existing examples include a terra-cotta in the Louvre and the marble bust in the Metropolitan Museum of Art, New York, which is treated of by M. Giacometti (*vide infra*) together with the present bust in the following terms (translation): "America possesses two examples in marble of this portrait; and these examples, as much by the high quality of skill displayed in them as by right of the specialty of their execution in marble, take rank among the most beautiful of all the busts—unfortunately only too rare—translated into the queen of materials . . .". Following Mlle Smouse (*vide infra*) he goes on to suggest that the Hewitt bust is perhaps that referred to in a letter from Dupont de Nemours written to Thomas Jefferson from New York in Jan. 1802, as being a marble of Franklin left in America by Houdon and then in his (Dupont's) possession. But the present work seems well established as deriving from the Clinton family, and there is nothing to support the suggestion. It may be noted that the Hewitt bust is in no way identical in composition with that in the Metropolitan Museum. It is of the type of the Houdon plaster bust in the collection of the American Philosophical Society of Philadelphia. It is not recorded by Hart and Biddle.

400-

Collection of Governor DeWitt Clinton (1769-1828), Albany, N. Y.

Collection of Rep. Abram S. Hewitt, Washington, D. C. and New York, c. 1880

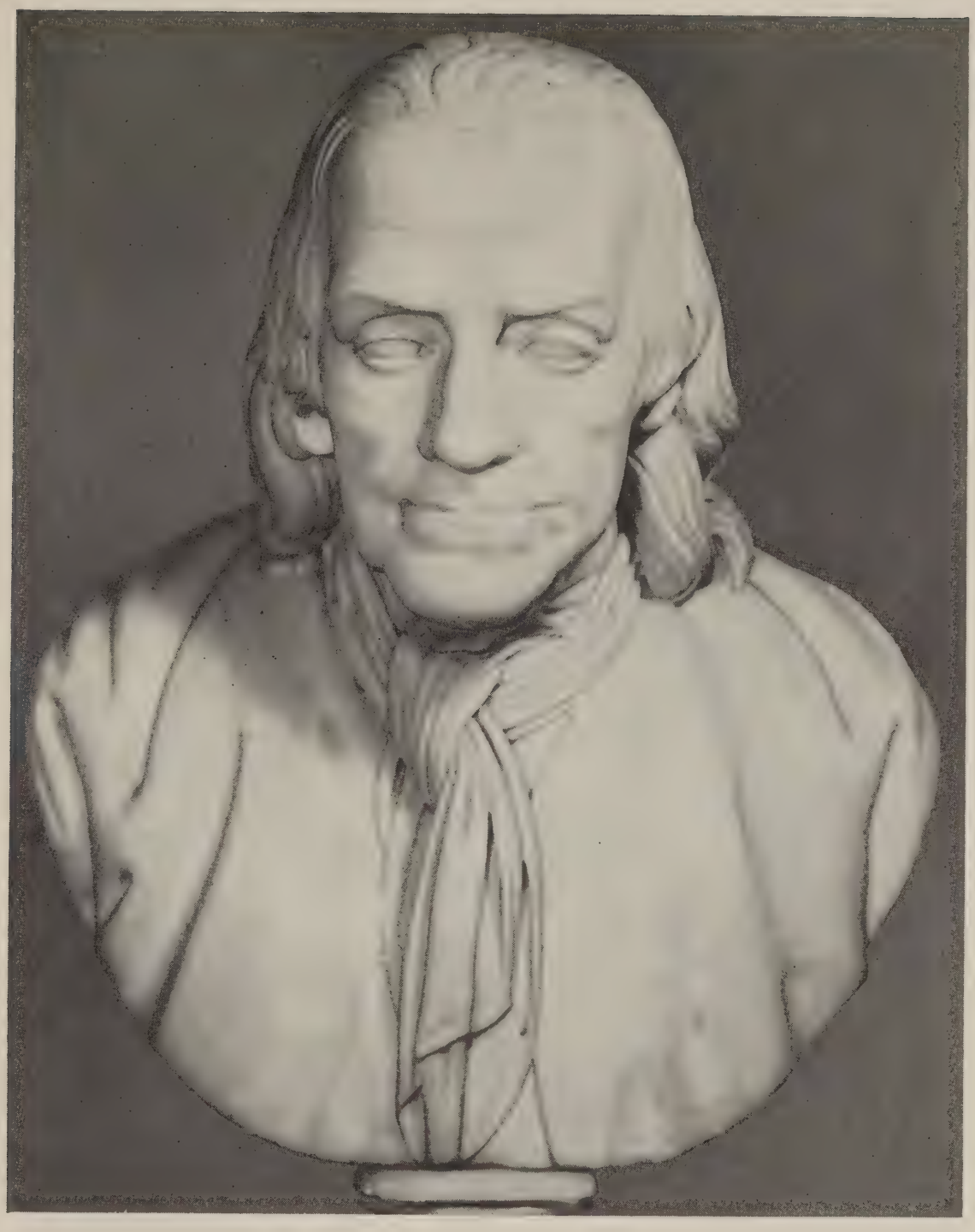
Loan Exhibition, Centennial of Washington's Inauguration, New York, 1889, No. 306

Recorded and illustrated in C. W. Bowen, *The History of the Centennial Celebration of the Inauguration of George Washington,* 1892, p. 461, and plate on p. 61

Recorded in F. Ingersoll-Smouse, *Revue de l'Art Ancien et Moderne* (art. *Houdon en Amérique*) Vol. 35, April, 1914, p. 279

Recorded in G. Giacometti, *La Vie et L'Oeuvre de Houdon,* n.d. Vol. II, p. 55

[See illustration]



[NUMBER 1129]

JEAN ANTOINE HOUDON
FRENCH: 1741-1828
[Marble Bust]

1130. GEORGE WASHINGTON
Portrait looking to his half left, with bare breast; on round socle. With yellow Siena marble pedestal. *Total height of bust, 25 inches*

Note: This bust of Washington came originally from the DeWitt Clinton family of Albany (see note to the Cerracchi bust of Hamilton [No. 1128]), and was purchased by Abram S. Hewitt in Washington during his term in Congress. It is not recorded by Giacometti, Hart and Biddle, or Morgan and Fielding.

Loan Exhibition, Centennial of Washington's Inauguration, New York, 1889, No. 296

350-

Recorded in C. W. Bowen, *The History of the Centennial Celebration of the Inauguration of George Washington,* 1892, p. 145

Collection of Governor DeWitt Clinton (1769-1828), Albany, N. Y.

Collection of Rep. Abram S. Hewitt, Washington, D. C. and New York, c. 1880

[See illustration]

[NUMBER 1130]

GIUSEPPE CERRACCHI

AMERICAN (ITALIAN): 1751-1802

[Marble Bust]

1131. JOHN MARSHALL

Portrait in the Roman style, the head slightly inclined to the left, beautifully draped in a toga; on round marble socle. With columnar marble pedestal.

Total height of bust, 28 inches; of pedestal, 41 inches

Collection of Mrs Van Schaick, Albany, N. Y. and New York

From George D. Smith, New York

[See illustration]

70-

AMERICAN SCHOOL

EARLY XIX CENTURY

[Marble Bust]

1132. GEORGE WASHINGTON

Portrait looking to his half left, with bare breast, and wearing a tie-wig. On round socle. *Height, 24½ inches*

From Adams, New York, 1904

HIRAM POWERS

AMERICAN: 1805-1873

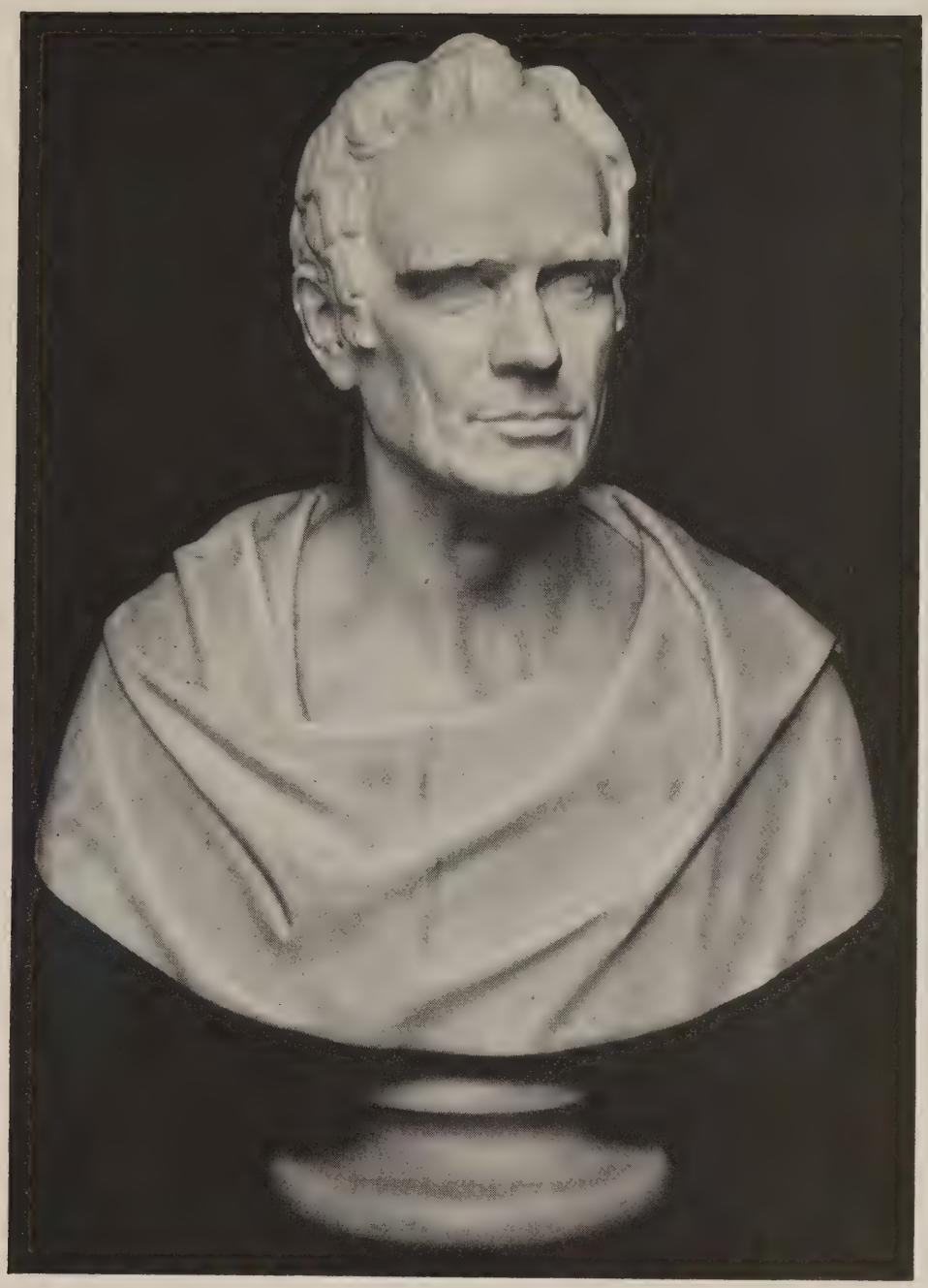
[Marble Bust]

1133. MISS ROGERS

With ideal head and Greek coiffure, her bare breasts girdled with a wreath of oak leaves; oval socle. Signed on back: H. POWERS, *Sculp.*

Total height, 25 inches

Miss Rogers was the niece of Hamilton Fish, (1808-1893), Secretary of State during the two administrations of President Grant (1869-77).



[NUMBER 1131]

JEAN ANTOINE HOUDON [Attributed to]
French: 1741-1828
[Marble Bust]

1134. Comte D'Estaing
Wearing court dress with ribbon and star of the St. Esprit, and loosely draped cloak, the bewigged head turned to his half right; on round socle. *Height, 33 inches*
Collection of Joseph Harrison, Philadelphia, 1912
Collection of Joseph F. Sabin, New York, 1924
Exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia

2/-

HIRAM POWERS
American: 1805-1873
[Marble Bust]

1135. Clytie
Portrait of a young girl wearing a gown falling in straight folds from the shoulders, her classic head turned to her half left. Signed on back, H. POWERS, *Sculp.* *Height, 27 inches*

5-

AMERICAN SCHOOL
XIX Century
[Marble Bust]

1136. George Washington
Portrayed as a young man looking to his half left, with bare breast; on round socle. *Total height, 26 inches*

10-

HIRAM POWERS
American: 1805-1873
[Marble Bust]

1137. Portrait of a Young Lady
Bust in the classical style with Greek coiffure and straight loose chiton. *Height, 25 inches*

7/6

EARLY AMERICAN FURNITURE AND DECORATIONS

1138. BRONZE BAS-RELIEF MEDALLION OF THE DECLARATION OF INDEPENDENCE *Chas. Koppel, After Trumbull*
Medallion after the well known painting in the Capitol at Washington, D.C. Brass frame; in case. *Diameter,* 10 *inches*
40 –

1139. SIX SMALL PEWTER PLATES
Edward Danforth, Hartford, Conn.: 1765-1830
Small plain plates, each having distinct rampant lion and *E. D.* touches. *Diameter,* 7¾ *inches*
25 –

1140. MINIATURE MAHOGANY BUREAU *American, circa* 1830
Small chest of three drawers in Santo Domingo mahogany; with mirror glass insets. *Height,* 21½ *inches; width,* 17½ *inches*
12 12

1141. PAIR BRASS AND CRYSTAL GLASS LUSTRE CANDELABRA *Circa* 1840
Three-light candelabra with fan-cut grease trays and scrolled brass arms; hung with long prism lustres. Fitted for electricity, with candle shades. *Height,* 16 *inches*
220 –
[See illustration of one]

1142. PAIR PAINTED LEATHER VOLUNTEER FIREMAN'S BUCKETS
American, dated 1811
Inscribed: *W. M. Shaw No.* 1 1811. *Height,* 19½ *inches*
40 –

1143. PAIR PAINTED LEATHER VOLUNTEER FIREMAN'S BUCKETS
American, dated 1837
Inscribed in yellow letters on black: *No.* 1 *and* 2 *A. Manuel,* 1837. *Height,* 19½ *inches*
35 –

1144. PAIR PAINTED LEATHER VOLUNTEER FIREMAN'S BUCKETS
American, circa 1830
Inscribed in gold letters on black: *Redwood Hose* 8. *Height,* 19 *inches*
40 –

Illustration of number 1141, *facing page* 328

[NUMBER 1145]

1145. PAIR RARE CLEAR GLASS HURRICANE SHADES WITH ENGRAVED PORTRAITS OF GEORGE AND MARTHA WASHINGTON

Bobbin shape, with slightly flaring top and base, engraved with profile bust portraits of George Washington and Martha Washington, surrounded by thirteen stars. *Height,* 16 *inches*

360-

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1938

[See illustration]

1146. PAIR TERRESTRIAL AND CELESTIAL LIBRARY GLOBES

Josiah Loring, Boston, 1838

35-

Small globes, on turned four-legged supports.

Height, 11 *inches; diameter,* 14 *inches*

1147. PAIR SANDWICH OPAQUE WHITE AND GREEN GLASS TABLE LAMPS *XIX Century*

Baluster-shaped milk white vase, reserved in deep green with formalized grape vines; furnished with frosted glass dome; oil burning.

Height, 25 inches

[See illustration of one]

200-

1148. PAIR CAST IRON FRANKLIN STOVES *American, circa* 1850

Front with hinged doors flanked by flat pilasters with brass globe finials; on short claw-foot legs. *Height, 30 inches; width, 22 inches*

35-

1149. SHERATON MAHOGANY DRESSING STAND

New York, N. Y., 1810-20

Comprising an oblong swivel mirror supported on turned uprights flanked by compartments with glazed doors; three small drawers with ivory knobs in the lower part. *Height, 37 inches; length, 42 inches*

30-

Collection of Howard Reifsnyder, New York, 1929

1150. RARE AMBOYNA WOOD MEDICINE CHEST OF OLD NEW YORK

Bushton & Aspinwall, New York, N. Y., circa 1830

Rectangular portable small cabinet of richly figured golden brown wood; the front is double-hinged, and opening reveals a series of small drawers with ivory knobs bearing a label inscribed: *Sold by Bushton & Aspinwall,* 81 *Williams St. &* 110 *Broadway, New York.* Containing an almost complete assortment of contemporary bottles and jars variously labeled, besides a number of medicinal utensils. The brass carrying handle inscribed: *S. Hammond, Jr.*

Height, 15 inches; width, 10 inches

Described in Boston Museum of Fine Arts *Bulletin,* August, 1912

Collection of Francis Hill Bigelow, New York, 1924

[See illustration]

Illustration of number 1147, *facing page* 248; *of number* 1150, *on following page*

[NUMBERS 1151 AND 1150]

1151. CHIPPENDALE MAHOGANY TRIPOD TABLE WITH CLAW AND BALL FEET *American, XVIII Century*

Plain top with molded edge, tilting on 'bird-cage' and turned pillar rising from a cabriole tripod with well-formed claw and ball feet. Small repair at edge of top. *Height,* 29 *inches; diameter,* 34 *inches*

140-

[See illustration]

[NUMBERS 1152 AND 1153]

1152. BRASS-TRIMMED CAST IRON FRANKLIN STOVE

American, circa 1800-10

450-

Unusually good specimen, the frieze cast with a spread eagle surrounded by seventeen stars, the side panels with allegorical female figures; surmounted by a fluted vasiform pediment, and enriched with brass finials. *Height, 5 feet 5 inches; width, 41 inches*

[See illustration]

1153. PAIR COLONIAL BRASS ANDIRONS
So-called 'steeple top' design, with splayed legs and ball feet.
Height, 21 *inches*
[See illustration]

1154. COLONIAL BRASS HEARTH GARNITURE
Comprising a pair of fine globe-top andirons with vase finials; set of three fire tools; and U-shaped guard pierced with a circular lattice, and having attached stands for tools at either end. [Lot.]
Height of andirons, 25 *inches; length of guard,* 50 *inches*

1155. COLONIAL BRASS HEARTH GARNITURE
Comprising a pair of small ring-turned andirons; four brass-handled fire tools of similar pattern; and antique U-shaped mesh guard with brass rim. [Lot.]
Height of andirons, 16 *inches; length of guard,* 40 *inches*

1156. CAST IRON STOVE *American, circa* 1820
Portico form, with frieze cast with anthemia, on four fluted columns; quadrangular urn terminals. *Height,* 48 *inches; width,* 26½ *inches*

1157. SHERATON INLAID MAHOGANY WRITING BUREAU
New York, N. Y., 1800-10
Well-made chest of three long drawers, above which is a deeper drawer fitted for writing purposes with pigeonholes and small drawers, and with let-down front embellished with oval panels of crotch mahogany. *Height,* 44 *inches; length,* 46½ *inches*
[See illustration]

1158. GEORGIAN GILDED AND DECORATED CONVEX MIRROR *Circa* 1800
Circular frame enriched with a series of small spheres and *églomisé* glass insets; surmounted by a painted wood figure of a spread eagle.
Height, 52 *inches; width,* 32¼ *inches*
[See illustration]

1159. PAIR SHERATON INLAID HAREWOOD CONSOLE TABLES
XVIII Century
Semicircular table veneered with radial sectors of ripple harewood converging at a fan patera, and bordered with a band of rosettes; the frieze inlaid with fluted triglyphs and small ovals; on three tapering square legs inlaid with stringing and husk pendants.
Height, 29 *inches; lengths,* 28½ *and* 40 *inches*

Illustration of number 1153, *on preceding page.*

[NUMBERS 1157 AND 1158]

SÈVRES PORCELAIN VASES: NUMBER 264

1160. CHERRY AND MAHOGANY BUREAU *New York, circa* 1810
Commodious chest of four long drawers with two small drawers in the superstructure. *Height,* 48½ *inches; width,* 44¼ *inches*
From H. L. Patteson, Riverdale, N. J., 1922

100-

1161. SHERATON INLAID MAHOGANY CARD TABLE
Philadelphia, circa 1800-10
Sturdily constructed specimen, with hinged shaped top and fluted round tapered legs; the frieze banded with light wood inlay. Some repairs. *Height,* 29½ *inches; length,* 36 *inches*

60-

1162. NEST OF FOUR ROSEWOOD OCCASIONAL TABLES
New York, N. Y., XIX Century
Fitting one within the other, and with fretted lyre-shaped supports.
Height, 29½ *inches; width,* 22 *inches*

35-

1163. SHERATON CHERRY LINEN PRESS *American, Late XVIII Century*
Upper body with two solid doors enclosing shelves; lower body containing four long drawers with bail handles and with flaring tapered bracket feet and valanced skirt.
Height, 6 *feet* 7 *inches; width,* 47 *inches*
Collection of William Lanier Washington, New York, 1922
From H. L. Patteson, Riverdale, N. J.

150-

1164. PAIR SHERATON INLAID MAHOGANY SEMICIRCULAR CARD TABLES BY JOHN HEWITT *New York, N. Y., circa* 1800-10
Half-round folding top in ripple mahogany, inlaid with a border of rosetted guilloche in satinwood, lined in maroon baize; on plain frieze and tapering square legs with spade feet and pencil inlays, the knee blocks inlaid with oval paterae. Plate glass tops. A fine pair.
Height, 29½ *inches; length,* 38 *inches*

300-

Note: These tables were executed by John Hewitt, father of the late Abram S. Hewitt of New York. Mr Hewitt was a cabinetmaker at 191 Wall Street, and is listed in the New York City Directories from 1806 to 1820. He had come to the United States in 1790 as the representative of the famous English engineering firm of Boulton & Watts, and assisted in erecting the first steam-engine works in America, afterwards going into business on his own account as a cabinetmaker. For these particulars of his life we are indebted to Mr Thomas H. Ormsbee of New York.

Exhibited at the Colony Club, New York
Exhibited at the Museum of the City of New York, 1933-34
Exhibited at the Metropolitan Museum of Art, New York, Feb.-Mar., 1934

[See illustration of one]

[NUMBER 1164]

BRASS AND CRYSTAL CANDELABRA: NUMBER 1141

1165. MAHOGANY WRITING CABINET *American, XIX Century*
In the Sheraton taste, equipped with let-down writing flap, compartments and drawers. *Height, 6 feet 1 inch; width, 34 inches*

25-

1166. LATE SHERATON CARVED MAHOGANY DROP-LEAF TABLE
American, circa 1820
Oblong top, with two hinged leaves supported on four leaf-carved and turned straight legs. *Height, 29½ inches; length open, 50 inches*

30-

1167. HEPLEWHITE INLAID CHERRY CORNER CUPBOARD
Pennsylvania, Late XVIII Century
The upper part with white painted interior, enclosed by a pair of glazed doors with double-arch crests; the lower part containing three small drawers above two doors. Front decorated with light wood inlay; standing on bracket feet. Doors contain some of their original Stiegel glass. *Height, 7 feet; width, 51 inches*
Collection of Jacob Paxon Temple, New York, 1922

150-

[See illustration]

1168. SET OF FOUR HITCHCOCK TYPE PAINTED BEECHWOOD SIDE CHAIRS *American, circa* 1825
With flaring rectangular back and spindle legs and stretchers; retaining original paint, the decoration on the back embodying the American shield. Rare.

100-

1169. EMPIRE CARVED MAHOGANY DROP-LEAF TABLE
New Orleans (?), circa 1820
Rectangular top supported on three uprights and four splayed legs elaborately carved with acanthus and lion's paws; pedestal and frieze banded with brass inlay. *Height, 30 inches; length open, 53½ inches*

45-

[NUMBER 1167]

1170. DUNCAN PHYFE FINELY CARVED MAHOGANY SETTEE

New York, N. Y., XIX Century

So-called 'Recamier' couch, the sloping back rail and crowning rails of the head and foot carved in relief with wheat ears emerging from cornucopiae, and drapery swags; the frame all reeded; double X-shaped supports enriched with gilded bronze lion-mask mounts and paw feet. Back, ends, and seat caned. Furnished with figured yellow silk cushions. *Length, 6 feet 2 inches*

Note: The history of the settee and its companion, the following number, is as follows: They are part of a suite of furniture made by Duncan Phyfe for the Lydig family and used in their house at Broadway and Barclay St. The family moved to 34 Leight St. and later to 8 Washington Sq. North.

200-

Collection of Frank Knight Sturgis, New York, 1932

[See illustration]

1171. DUNCAN PHYFE FINELY CARVED MAHOGANY SETTEE

New York, N. Y., XIX Century

450- Companion to the preceding. *Length, 6 feet 2 inches*

See note to the preceding settee.

Collection of Frank Knight Sturgis, New York, 1932

[NUMBER 1170]

1172. RARE CHERRY LINEN PRESS WITH THOMAS JEFFERSON BRASSES

New Jersey, circa 1800

The upper part enclosed by a pair of doors with cyma-arched panels, the stiles faced with mock pilasters; the lower body containing four long drawers furnished with a complete set of contemporary circular plaque and bail handles molded with a profile bust portrait of Jefferson and inscribed: *Jefferson.* With lift-off molded broken-arch pediment. *Height,* 7 *feet* 3 *inches; width,* 45½ *inches*

325-

Note: The linen press is known to have been in the possession of a Hamburg, N. J. family since the early part of the nineteenth century. A piece of furniture bearing a set of Jefferson brasses is a great rarity.

[See illustration]

1173. SHERATON MAHOGANY BUREAU WITH WRITING DRAWER

American, XVIII Century

Commodious case of four long drawers, the top drawer fitted for writing purposes and with let-down hinged front.

70- *Height,* 42 *inches; length,* 47 *inches*

1174. SCULPTURED AND POLYCHROMED WOOD CIGAR STORE INDIAN

American, circa 1860

Standing brave with feathered headdress, peering forward and holding a bundle of cigars; original polychromy. On quadrangular pedestal. *Total height,* 9 *feet*

100-

1175. FOUR SHERATON INLAID MAHOGANY SIDE CHAIRS

New York, N. Y., 1810-20

90- A pair with slightly canted rectangular back formed of grooved uprights and horizontal slats, and with oblong panel under the crest rail inlaid with a sunburst medallion; turned and tapered front legs braced with spindled X-stretchers; seat upholstered. Two other chairs closely similar.

[NUMBER 1172]

1176. HEPPLEWHITE INLAID MAHOGANY SECRETARY WITH AMERICAN EAGLE MARQUETRY *Pennsylvania (?), circa* 1800

The upper body is a case of book shelves, enclosed by a pair of glazed doors with diamond-shaped mullions; the lower part containing four long drawers, with a hinged slant flap above enclosing an arrangement of small drawers and compartments. The drawers are inlaid with banding and fan-shaped motives in light wood; the slant lid showing the American eagle and shield in an oval medallion. On bracket feet.

150-

Height, 7 feet 3 inches; width, 42 inches

[See illustration]

1177. MAHOGANY CABINET WITH MIRROR DOORS, MADE BY PETER COOPER *New York, N. Y., circa* 1830

In three sections, the upper part enclosed by four mirrored doors, the lower part containing four drawers and standing on turned legs.

160-

Height, 5 feet 11 inches; width, 25 inches

Note: The cabinet was made by Peter Cooper (1791-1883), celebrated New York philanthropist, founder of the Cooper Union, for his children, during the period when he operated a cabinet-making shop in New York City. He was the great-grandfather of the late Erskine Hewitt.

1178. SHERATON INLAID MAHOGANY CARD TABLE *Philadelphia, circa* 1810

Hinged shaped top on fluted round tapered legs; top and frieze inlaid with brass. Needs a few small repairs.

60-

Height, 30 inches; length open, 35½ inches

1179. INLAID CHERRY AND PINE SECRETARY BOOKCASE *Connecticut, XVIII Century*

The upper part equipped with a series of pigeonholes with shaped partitions, and enclosed by a pair of glazed doors; the lower part, a slant-front desk containing four long drawers and nicely fitted interior. The slant lid inlaid with a large star in light woods. Some restoration.

130-

Height, 6 feet 7½ inches; width, 36½ inches

Note: The secretary was formerly in the possession of General Henry Dearborn, Secretary of War during Thomas Jefferson's administration, in whose honor Fort Dearborn, Mich. was named.

[NUMBER 1176]

1180. SHERATON CHERRY LINEN PRESS *New Jersey, Late XVIII Century*
The upper part containing shelves enclosed by a pair of solid doors and has a scrolled pediment; three long drawers in the lower body.
Height, 7 feet 9 inches; width, 48 inches
From the Van Wagoner family, early settlers of Hackensack, N. J.
40- From H. L. Patteson, Riverdale, N. J.

1181. MAHOGANY HALL CONSOLE AND MIRROR
EMBELLISHED WITH AMERICAN EAGLES *New York, circa* 1830-40
The console with mirror back and white marble top, supported on a
45- gilded eagle which rests on a sphere, and from whose beak depend festoons of crystal lustres. Surmounted by a rectangular mirror, the upper part embellished with a gilded eagle and shield.
Height, 8 feet 2 inches; width, 36½ inches

1182. MAPLE BONNET-TOP HIGHBOY *American, XVIII Century*
The upper part containing four long drawers and three small drawers and capped with a molded broken-arch pediment or hood; lower body containing two long drawers, the lower one simulating three. A distinguishing feature is the fine carved shell or fan which decorates the
210- top and bottom drawers, and the graceful curve of the cabriole legs which have been strengthened with metal braces. Pediment ornamented with three brass finials.
Height, 6 feet 6 inches; width, 35 inches

[See illustration]

1183. EMPIRE MAHOGANY DRESSING TABLE
New York, N. Y., circa 1820-30
Front containing a fitted drawer, the back, a rising mirror and three small drawers; on columnar front supports with gilded bronze mounts.
30- *Height, 32 inches; width, 28½ inches*

1184. CAST IRON ORNAMENTAL STOVE *American, circa* 1845
Elaborate festooned rococo arch surmounted by a bird finial; grate with pierced double doors on shell-shaped support and four cabriole
32 legs. Together with an Arab flintlock gun. [Lot.]
Height, 56 inches; width, 34½ inches

[NUMBER 1182]

1185. DEER HIDE TRAVELING TRUNK *American, Early XIX Century*
Studded with gilded metal nails in a decorative design, the lid with a brass medallion inscribed: *Mrs. Clinton.* *Length, 24 inches*

5-

1186. TWO NARWHAL IVORY TUSKS
Fine massive specimens, of exceptional thickness.
Lengths, 6 feet, and 6 feet 3 inches
From Sumner Healey, New York

15-

1187. THREE NARWHAL IVORY TUSKS
Somewhat smaller tusks, one of interesting greenish tint.
Lengths, 6 feet to 6 feet 6 inches
From Sumner Healey, New York

30-

1188. PAIR ELEPHANT IVORY TUSKS
As exhibited. *Length, 31½ inches*

15-

1189. SET OF THREE DECORATED TOLE TRAYS
Large tray and pair of smaller matched trays, decorated with peony clusters in red and gold, and floral border, on a black ground. [Lot.]
Lengths, 27 and 15½ inches

25-

1190. PAIR ADAM SILVER-PLATED VASES, FITTED AS LAMPS
Spirally fluted ovoid vase on round base; fitted for electricity, with shades. *Height, 20 inches*

15-

[END OF SALE]

7 lots $ 7 182-

Grand Total $ 98.586-

LIST OF ARTISTS

	CATALOGUE NUMBERS
Alebon, J.	754
American School	733, 743, 744, 750, 787, 788, 789
Audubon, John James	739
Audubon (?), John James	755
Capelle, Jan van de	790
Catlin, George	776
Chabord, Joseph	792
Chase, William Merritt, N.A.	806
Dance, Nathaniel	803
Danloux, Henri Pierre	793
David, Jacques Louis	796
Doughty, Thomas	751
Dunlap, William, N.A.	759, 775
Durand, Asher Brown, P.N.A.	781
Earl, Ralph (Attributed to)	749
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